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SELECT HERTZ AS HADLEY'S SUCCESSOR IN SAN FRANCISCO

Former Metropolitan Opera Conductor Engaged for One Year by Symphony Association—Orchestra Will Be Put on Permanent Basis, and Augmented, and Conditions Will Be Greatly Improved, New Director Telegraphs "Musical America"

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, July 20.—Alfred Hertz was to-day engaged as conductor of the San Francisco Symphony Orchestra for the term of one year at a salary of \$10,000. The appointment had been agreed upon by the Board of Governors in a previous session and no other candidate was mentioned at to-day's meeting. All differences in the association are now adjusted.

THOMAS NUNAN.

Mr. Hertz announced his election in a telegram to John C. Freund, editor of MUSICAL AMERICA, as follows: "The San Francisco Symphony Orchestra has elected me as director for the coming season. The orchestra will be put on a permanent basis and augmented, and conditions will be greatly improved."

The original negotiations leading to Mr. Hertz's engagement were conducted with the orchestral association by Mrs. Herman Lewis, the New York concert manager. At that time the association was also considering Max Fiedler and other prominent conductors, but the choice finally narrowed down until it lay between Mr. Hertz and Henry Hadley, the noted American conductor, whose contract with the orchestra has just expired. It looked at that time as if Mr. Hadley would be re-elected. Many of the most influential members of the association were urging the renewal of Mr. Hadley's contract. But there was a strong sentiment against it upon the part of those who admired Mr. Hadley personally and appreciated all that he had done for the orchestra, but who believed that greater artistic development would be possible only under a changed leadership.

A determining factor in shaping the action of the association was the sensational impression made in San Francisco by the visit of the Boston Symphony. The playing of Dr. Muck's organization at the Panama-Pacific Exposition was a revelation to the San Francisco public and it was immediately urged both by the local newspapers and by private individuals that San Francisco's own symphonic body should be re-organized until it reached the standard of the leading orchestras of the country.

In this situation Mr. Hertz eventually became the man of the hour. After his resignation last season as one of the leading conductors of the Metropolitan Opera Company he announced that he planned to devote a sabbatical year to rest following his strenuous duties at the Metropolitan. He declared that his future desires lay along the lines of symphonic rather than of operatic conducting. Mr. Hertz's only immediate plans called for the conducting of the open-air "Siegfried" at the Harvard Stadium and of the production of the Parker-Hooker prize opera, "Fairyland," at Los Angeles. His distinguished services toward the success of these latter performances in California brought his qualifications for the San Francisco post most vividly before the members of the association. Mr. Hertz left Los Angeles for San Francisco a short time ago to prepare for the con-



—From a Portrait by Seymour Thomas.

KITTY CHEATHAM

In Our Musical Field It Is Doubtful if Any Artist Has Created so Unique and at the Same Time Distinguished a Place for Herself as Has Kitty Cheatham. Her Recitals of Songs and Stories, in Which She Runs Deftly Over the Gamut of Human Emotions, of Spiritual Philosophy, of Gentle Humor, of Profound Wisdom, Have Prompted Critics to Compare Her Position in the World of Music with That of Robert Louis Stevenson in Literature. She Has Introduced the Works of More Than One Hundred American Composers on Her Programs. (See Page 8)

ducting of the big Beethoven Festival at the Golden Gate. It was but a brief period after his arrival there that his engagement as conductor of the San Francisco Symphony was confirmed.

Mr. Hertz first attained success as conductor of the Hofftheater, Altenburg, Saxony, in 1892. This was followed in 1899 by concerts in London, and in 1902 he came to this country. He conducted the first performance of "Parsifal" given outside of Bayreuth and also the premières of Strauss's "Salomé" and Hum-

perdinck's "Königskinder" in New York.

During the years of his service as conductor of the San Francisco Orchestra, Henry Hadley did admirable pioneer work for the cause of music on the Pacific Coast. Besides offering the standard classics he brought forward a large number of important new works. His orchestral resources were not as complete as those which will be at the disposal of Mr. Hertz (owing to the increased interest in orchestral music created by the Boston Symphony's visit), but he han-

dled his material in a constructive way such as won results worthy of high praise.

Rosenthal Cables Date of Sailing

The Wolfsohn Musical Bureau received the following cablegram Wednesday from Moriz Rosenthal, dated St. Moritz, Switzerland, in answer to an inquiry regarding the date of his arrival for his tour of America next season: "Leaving Rotterdam Oct. 2, S.S. 'Ryndam.' Engagements make earlier leaving impossible."

LEADING EDUCATORS JOIN IN CALIFORNIA TEACHING CONCLAVE

Resident Participants in Convention at Oakland Supplemented by Horatio Parker, Ernest R. Kroeger and George W. Chadwick—Interest Aroused by Charles Farwell Edson's Suggestion of an All-California Orchestra—Valuable Discussions and Recitals—Addresses by San Francisco Critics

By REDFERN MASON

SAN FRANCISCO, July 12.—The fifth convention of the Music Teachers' Association of California, held in Oakland from Monday till Saturday of last week, was the most successful in the history of the organization. The Oaklanders, headed by Alexander Stewart, gave of their substance, their hospitality and their interest in such measure that the city seemed literally stricken musical. The city council made a donation of \$450 towards expenses; the local Commercial and Rotary Clubs followed this official example, and, most important of all, musicians from all parts of the State conspired together with the common purpose of setting a new convention standard.

A circumstance which helped greatly to focus interest in the proceedings of the convention was the presence at the Summer School of California of Dr. Horatio Parker and Ernest R. Kroeger, who are conducting courses there. George W. Chadwick also came, partly on pleasure bent, for Oakland is just across the bay from the Panama-Pacific Exposition.

There was much interest in a most practical suggestion made at the annual banquet by Charles Farwell Edson, who spoke of the possibility of a symphony orchestra which should be representative of and under the control of all California.

Opening Concert

After the opening reception and concert in the Hotel Oakland on Monday night, a gathering in which the members of the Pacific Quartet of women vocalists (Rose Nussbaum Leman, Rowena Robb Mills, Eva Henriette Gruninger and Emma Mesow Fitch) won much praise, the conventionists gave themselves to hard work for five solid days.

The civic authorities, headed by Mayor John L. Davie, extended a welcome to the musicians on Tuesday morning and Henry Bretherick, president of the Association, responded. Then the meeting resolved itself into study groups and the opening session devoted itself to the consideration of "Means of Teaching Beginners the Art of Piano Playing." Ethel Eudora Lucas read a paper on "Modern Educational Views and Their Value to the Piano Teacher," Edna Corning Ford followed with an address on "Problems of Teaching a Child," and Mary Pauline Westhaus spoke on "A Means of Teaching Working People," the meeting concluding with an illustration of the Anderson system of objective teaching of the young by Mrs. Kate Bridewell Anderson.

Charles Louis Seeger, Jr., head of the music department of the University of California, confessedly a radical, albeit a devoted lover of the classics, had something to say on "Musical Logic and Modern Harmonic Usages." Dr. Horatio Parker took part in the discussion and the success which has attended his "Fairyland" whetted interest in what he said.

Dr. Parker on "Art of Listening"

But Dr. Parker's formal entry into the expository arena came in the afternoon when he talked on "The Art of Listening." It was a sane and unpretentious setting forth of convictions, nothing pedantic about it, and very little that was academic. Dr. Parker gave us such talk as the music teacher, groping along the road towards aesthetic light, hailed with joy. Dr. Parker firmly believes in the amateur. Nay, he manifestly regards him as potentially higher in the scale of musical comprehension than are

many teachers. He remembers that, if it were not for the amateur, the professional would have small reason for going on making music.

How is the music-lover to listen? That is the question. Must he listen scholastically? Dr. Parker shakes his head. But he does insist that the amateur shall take a positive and not merely a receptive attitude. He must go out to meet the music with his intelligence; he must exercise his imagination; he must take cognizance of the effect which the music has upon his emotional self.

Being in the one-time dwelling place of Robert Louis Stevenson, Dr. Parker recalled with approbation the novelist's method of arranging the Beethoven symphonies "for one finger." Becoming more specific, Dr. Parker said that to ask the average man to distinguish between the less characteristic works of Mozart and Haydn, for example, would be asking too much. But he sees no reason why every person of intelligence should not be able to distinguish between Mozart and Schubert. He would have us able to follow the interplay of twin melodies and distinguish between the polyphony of Palestrina and of John Sebastian Bach.

A Daring Admission

Visualizing melodies commands itself strongly to Dr. Parker and though, of course, he does not expect absolute pitch of all and sundry, he would have all students learn to recognize intervals. Music made at home he warmly approves of. Nay, he daringly asserts that he himself has taken greater pleasure in symphonies read with a fiddle and a wheezy piano than in the same works interpreted by a full orchestra. In the former case, one can play over beloved passages, identify themes, examine their relationships.

Nobu Hara, the little Japanese soprano, who has come, "like Alexander, to spread her conquests farther," did not appear, and that seemed a pity. But Walter Anthony, critic of the San Francisco *Chronicle*, gave a whimsical talk on the genus critic. He took the place of Thomas Nunn of the *Examiner* and San Francisco correspondent of MUSICAL AMERICA, who had gone to the Sierras for his vacation. Mr. Anthony asks of the critic that he shall have sensibility, experience, musical knowledge, imagination and sympathy. Not far short of a counsel of perfection!

A delightful recital of modern songs was given by Mrs. Arthur Fickenscher, her husband playing the accompaniment, and Mrs. Newland Neustadt sang French chansons, herself arrayed à la Pompadour. In the evening that devout lover of the *bel canto* of the fiddle, Arthur Conradi, played "La Folia," the Bach Chaconne and other favorite numbers, and the auditors were so delighted that on the following day they extended the afternoon session to make him play the Chaconne once again.

Practical Demonstrations

Wednesday's round table conference opened with a paper on "Phrasing and Phrased Editions," by Julius Rehn Weber. E. M. Payson, a musician who has given passionate study to the unimpassioned theme of acoustics, demonstrated the uses of an improved monochord. David Swing Felter explained his new "Chromatic Monoclef System of Music Notation." He makes the clef coincide with the keys of the clavier and has evolved many ingenious simplifications.

Z. Earl Meeker, accompanied by Earl C. Hoppin, gave a song recital; Redfern Mason, music editor of the San Francisco *Examiner*, spoke on "Musical Art in Folk Song," and a delightful folksong recital was given by Mrs. Lucia Dunham, Professor Seeger at the piano. Mrs. Dunham gives both art and heart to this work. I know no vocalist who has so intimate an acquaintance with the broad field of folksong as she has or who interprets these semi-instinctive ditties more feelingly.

"Old Guard" at Banquet

The annual banquet of the convention was held on Wednesday evening, with Alexander Stewart as toastmaster. A touching feature of the gathering was the presence of half a dozen members of the "old guard" of pioneers of music in California. Mrs. Blake Alverson, beautiful voiced still in spite of her more than seventy years, was there and Mrs. Mariner Campbell gave some reminiscences of the old days.

Thursday morning's proceedings were held in the grounds of the Faculty Club of the University at Berkeley. The most notable feature was the playing of a Beethoven Quintet, Op. 71, by Lombardi's Wind Instrument Quintet, which consists of A. Lombardi, oboe; F. Forte, clarinet; A. Ravelli, flute; F. C. Huske,

French horn, and S. Murdo, bassoon. Interpretative dances by Norma Gould, with music by the wood-wind quintet, were watched with pleasure.

Mr. Kroeger's Recital

In the afternoon Carolus Lundine talked on "The Restoration or Revival of the Old Italian School," and Marie Withrow propounded the question, "What Makes a great Artist?" A song recital was given by Laurence Strauss, with Joseph McIntyre at the piano. The evening was devoted to a piano recital by Ernest R. Kroeger, who played Beethoven, Chopin, Schumann and Liszt, concluding with a series of his own compositions.

One of the most fascinating features of Friday's meetings was the exposition by Herman Muller of precursors of the violin. Mr. Muller has made examples of the rebec, the viola d'amour and other instruments. These instruments we had the privilege of hearing played by Samuel Savannah, an excellent artist,

who is heard in public all too little. Arthur Fickenscher played the accompaniments on a harpsichord.

San Francisco members gave a concert in the afternoon. They were Mrs. Helen Ruggles White, soprano; Florence Norman Shaw, violinist; Norma Owen, pianist, and James O'Connor, pianist.

Public School Music

Philip C. Hayden of Keokuk, Iowa, talked on "Public School Music," and Charles Farwell Edson supplemented his remarks with a discourse on the same theme. In the afternoon Frieda G. Peycke gave a recital of her own songs and in the evening the Fuhrer-Zielinski Trio of Los Angeles gave a complimentary concert, playing an excerpt from a Trio by Rubinstein, and Napravnik's Trio, Op. 62.

Saturday was spent at the Exposition, when there was a reception in the California Building, a luncheon, and an organ recital in Festival Hall.

MURATORE SIGNS CHICAGO CONTRACT

Campanini Obtains Tenor's Release from Military Service —Opera at Ravinia

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, July 19, 1915.

BETWEEN the two extremes, Ravinia Park on the north and the Midway Gardens on the south, a distance of some thirty miles, the Auditorium maintains the balance of summer music in Chicago.

At Ravinia Park the usual operatic season has begun. Josef Pasternack conducted the opening performance of "Aida" last Tuesday, and Bettina Freeman made her operatic débüt at this resort with finely artistic effect in the title rôle. Morgan Kingston, the tenor, who achieved a distinct success last season with the Century company here, sang *Rhadames* and proved himself a noteworthy addition to the company. In addition we have this year several of the old favorites, including Louis Kreidler, William Schuster and Florence Mulford, besides a new conductor, Ernst Knoch, who has already made a large number of friends at the park.

At the Auditorium there is no summer music, but we are kept informed of the plans for the coming season of the Chicago Opera Association. The latest news is that General Director Campanini has just signed a contract with Lucien Muratore, the French tenor, who made such a fine impression when he sang here during the season of 1913-14. Campanini, who is now in Zurich, obtained Muratore's release with some difficulty, from the French government, and has planned to cast him in some of the operas which he sang here before, including "Monna Vanna," "Fedora" and "Faust." He will also sing in several works which will be unfamiliar to Chicago operagoers, among which will be "Werther," by Massenet, and "Déjanire," by Saint-Saëns. The latter will be given its Chicago première next season, and in the cast Conchita Supervia will also have a leading rôle.

Campanini has also arranged for a production next season of Richard Strauss's "Elektra," which will be presented three times, with Florence Easton in the title rôle.

Incidentally, during the week just ended, the Opera Club at the Auditorium was utilized for rehearsals of Simon Buchhalter's new opera, "The Lover's Knot," which was produced for the first time at Charles G. Dawes's residence in Evanston before a select company of music lovers.

Joseph Holbrooke Arrives

During Pavlova's engagement at the Midway Gardens, her manager, Max Rabinoff, has traveled back and forth between Chicago and New York several times and last Saturday evening he brought with him the famous English composer, Joseph Holbrooke, who will remain in Chicago for some time rehearsing with the Pavlova company his new work, "The Enchanting Garden."

Mr. Holbrooke was most favorably impressed with his first few hours spent in Chicago. Accompanying him from New York was the Italian conductor, Roberto Moranzone, who will direct the new musical-dramatic combination which Rabinoff will put on with the Pavlova

ballet and his list of operatic artists next season, beginning in the Auditorium on October 5.

Worthe Faulkner, the Chicago tenor, was the soloist at the regular "Student-Artist Day" last Tuesday afternoon at Ravinia Park. He sang the aria from Tschaikowsky's "Eugen Onegin," and a group of songs by John Alden Carpenter, Eleanor Everest Freer and Campbell-Tipton. Mr. Faulkner disclosed a well trained voice of robust quality and extended range. He has artistic style and his diction is clear. He made a pleasant success, especially in the Carpenter songs, "On the Seashore of Endless Worlds" and "Light, My Light." Sidney Arno Dietrich, his accompanist, proved efficient.

Program of Concertos

Marie Kryl, pianist, assisted by Heniot Levy at the second piano, gave a concerto program at Kimball Hall last Wednesday morning, at which she presented Beethoven's Concerto in G Major, Op. 58, with Leopold Godowsky's Cadenza; the Grieg Concerto in A Minor, Op. 16, and the Liszt A Major Concerto. Miss Kryl is one of the most talented of Chicago's younger pianists.

Harold Henry, the pianist, gave a recital at Mandel Hall, University of Chicago, for the benefit of the University of Chicago Settlement League. His program contained numbers by Brahms, Schubert, Chopin, Liszt, Grieg and Wagner-Liszt and the MacDowell "Keltic" Sonata.

The members of the Chicago Woman's Musical Club have been signally honored by the National Federation of Musical Clubs, which recently met in Los Angeles. Mrs. A. J. Ochsner has been elected president of the National Federation. Mrs. Ochsner was accompanied to the Los Angeles meeting by Mmes. Emerson H. Brush, David Allen Campbell and John W. Leverett. She was librarian of the Federation for the season of 1914-15 and has been a prominent member of the association since its organization. She is also a member of the Lake View Musical Society and the Amateur Musical Club, as well as second vice-president of the Woman's Musical Club.

MAURICE ROSENFIELD.

TO GIVE TWELVE BALLETES

Répertoire of Imperial Ballet Russe Announced for Metropolitan

Twelve ballets will be in the répertoire of the Serge de Diaghilev Imperial Ballet Russe when it makes its appearance at the Metropolitan Opera House next season. Announcement to that effect was made in a cablegram from Serge de Diaghilev received in New York this week by John Brown, business controller of the Metropolitan company. Each of these twelve ballets constitutes an entire performance. They are:

"Les Sylphides," Chopin-Glazounow; "Le Dieu Bleu," Hahn; "L'Après-Midi d'un Faune," Debussy; "Prince Igor," Borodine; "Le Pavillon d'Armide," Borodine; "Thamar," Balakirev; "Carnaval," Schumann; "Papillons," Schumann; "Le Spectre de la Rose," Berlioz; "Narcisse," Tscherepnin; "Petrovka," Stravinsky, and "Scheherazade," Rimsky-Korsakow.

Leon Bakst is the designer of the stage decorations and costumes.

Valuable and Helpful

To the Editor of MUSICAL AMERICA:
Please find money order for a year's subscription to MUSICAL AMERICA. Have read your valuable and helpful paper for some time.

LEON LESTER BUELL.
New York, July 10, 1915.

WITH NOTED MUSICIANS ON VACATION BYWAYS



From Coast to Coast Run the Summer Pilgrimages of Representative American Musicians. No. 1, "Cadman Day" at the Panama-California Exposition, San Diego; Left to Right, Claude Gotthelf, Princess Tsianina, Gertrude Gilbert and Charles Wakefield Cadman. No. 2, Exponents of the Sonata Recital Camping Out in Massachusetts; Stewart Wille (Left), Pianist, and Harrison Keller, Violinist. No. 3, Gifted Sisters, Victoria Boshco, Pianist, and Nathalie Boshco, Violinist, at West End, N. J. No. 4, a Prima Donna on Her Private Car; Alice Nielsen at Jacksonville, Fla. No. 5, Two of America's Greatest Concert Favorites as Leading Figures of a Family Group at Rowayton, Conn.; Rear Row, Left to Right, Mrs. John McCormack, Gwen McCormack, Fritz Kreisler, Cyril McCormack, John McCormack, Mrs. Fritz Kreisler; In Front, Josephine Foley (Sister of Mrs. McCormack) and Edward G. O'Reilly. No. 6, An American Exponent of Slav Music, Helen Ware, the Violinist, as a Shepherdess in Delaware's Forest of Arden. No. 7, After a Thrilling Upset of a Canoe at Sparhawk Point, Lake Champlain; W. Warren Shaw, Prominent Teacher of Singing, with Mrs. Sparhawk and Her Son, Norman, Cousins of Mr. Shaw. No. 8, Harold Henry, the Chicago Pianist, as the "Man with the Hoe" in His Illinois Garden. No. 9, 'Cellist and Pianist, Leo Schulz and Albert von Doenhoff, at Highmount, N. Y. No. 10, Povla Frisch, the Noted "Lieder" Singer, in Connecticut Hill, Which She Left to Undertake a Tour in Spain. No. 11, Nana Genovese, Soprano, at Allenhurst, N. J.

ANSWER PADEREWSKI'S PLEA

Musical Clubs Taking up the Work for Polish Relief

In connection with the special appeal made last week by Ignace Jan Paderewski, the pianist, to interest American musicians in the work of relief for Poland, the Polish Victims' Relief Com-

mittee has issued the following statement:

"The National Committee, which is now represented in Boston, Chicago, Philadelphia, San Francisco and other cities by effective committees, on July 19 issued to the musicians of the United States a special appeal signed by Ignace J. Paderewski, the eminent musician and composer. Numerous musical clubs and

other organizations throughout the country are taking up the work of Polish relief, and indications are that there will be substantial contributions to the fund from these sources, which will be in a way an appreciation for what Poland has done for the world in the way of music."

The National Committee of this Polish Relief Fund, which Mr. Paderewski

organized, has also made public a letter received from Henryk Sienkiewicz, the Polish novelist, acknowledging the receipt of a remittance of \$31,211.88 for Polish relief work, and expressing a deep sense of gratitude for the generosity of the American people. Mr. Sienkiewicz is president of the General Committee for Polish Relief, at Lausanne, while Mr. Paderewski is vice-president.

NEW WORKS HEARD IN MOSCOW

Despite the War the Musical Season in Russian City Has Been Extremely Active—Operas by Fomine, Ippolitow-Ivanow and Ostroglasov Given First Hearings—Music of Vassilenko, Stravinsky Produced by Russian Musical Society—Initial Performance of Rachmaninow "All Night Vigil"

By CONSTANCE PURDY

DESPITE the war the current musical season in Moscow has been as full as ever. Letters from Moscow report that the theaters all remained open, the Imperial and Zimin Operas held their scheduled performances to well-filled houses, the symphony concerts of the Russian Musical Society and those under the direction of Kussevitsky took place, and that more individual concerts than ever before have been heard. Many of the best of these were given for the benefit of the war relief funds.

Among the operas heard this winter in Moscow are the following: "Manon," "Carmen," "Les Huguenots," "Pecheurs de Perles," "Faust," "La Juive," "Aida," "Ballo in Maschera," "Trovatore," "Pagliacci," "Madama Butterfly," "Don Giovanni," "Prince Igor," "Sadko," "Eugene Onegin," "A Life for the Tsar," "The May Night," "The Captain's Daughter" (Cui), "Dubrovsky" (Napravnik), "Ruslan and Liudmilla," "Russalka," "Askold's Tomb" (Verstovsky), and "Khovanchina." On Jan. 23, old style, all Wagner's works were removed from the répertoire of the Imperial Opera. Among the operas produced for the first time were "The Miller, The Magician, The Fakir, and The Matchmaker," by Fomine; "Surgery," by Ostroglasov, and "Ruth," by Ippolitow-Ivanow. The Imperial Opera is closed during a portion of Lent and the spring season opened with Moussorgsky's "Khovanchina." A cycle of Russian operas will be given during this post-Lenten season. Mr. Baklanov, who is known to Boston audiences, has been heard with pleasure in many of these operas.

Composer a Serf

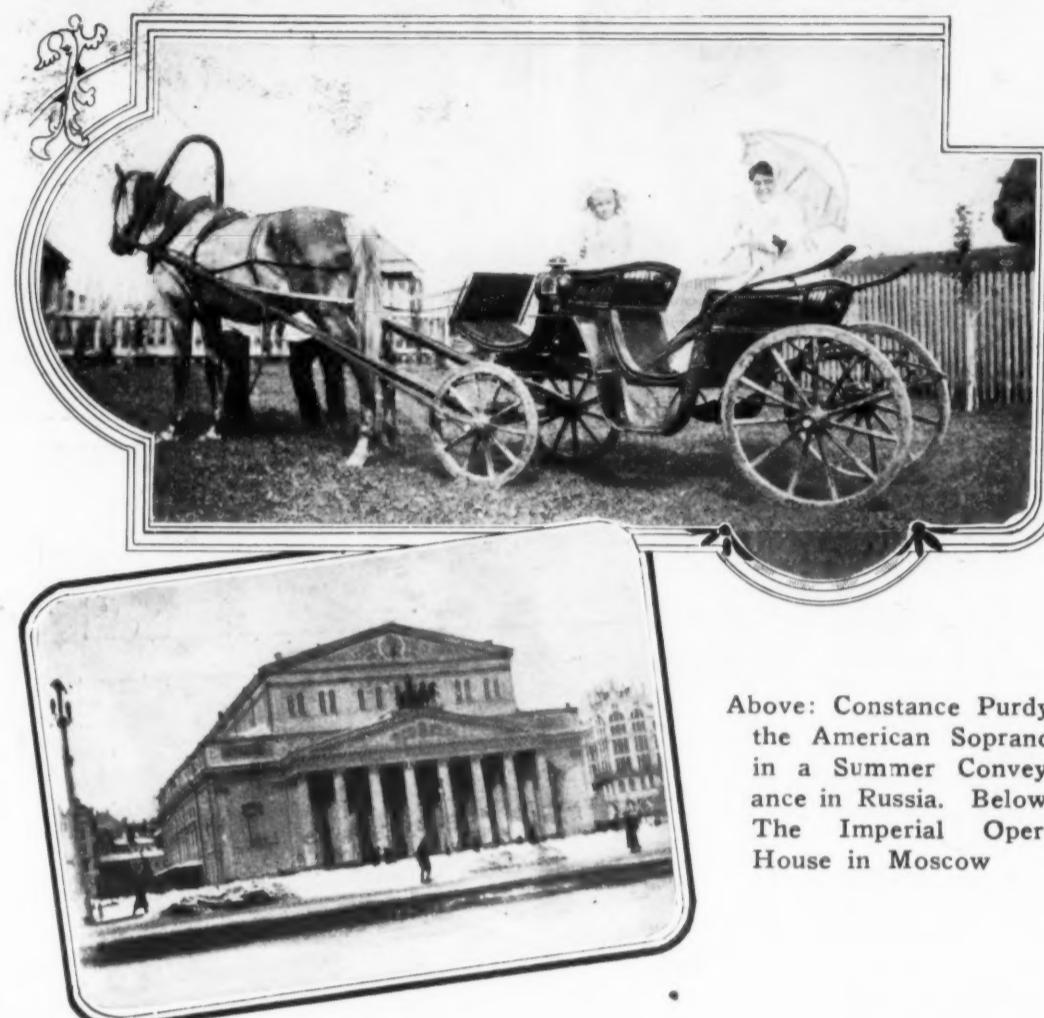
Fomine's opera was first produced in Petrograd in 1779, and on March 9 of this year it was given for the first time in Moscow. On the same program was the modern opera by Ostroglasov based on a story by Tchekov. Fomine was a serf. His master sent him to the Bologna Conservatory to study and the opera consequently bears all the ear-marks of the Italian opera.

The Russian Musical Society devoted one program to the works of Vassilenko, produced for the first time. More important was the first performance of "Petrushka"—comic scenes in four pictures by Stravinsky and Benois. The critic, Kashnina, says of this work:

"On the title sheet of the score are two authors, but the second, Mr. Benois, publicly declared in 1911 that he merely helped to work up the subject for a scenario and that the idea and coloring of 'Petrushka' belonged entirely to Mr. Stravinsky. In our usual nomenclature the work of Mr. Stravinsky would be called a ballet, but in reality these are not ballet dancers, but character dancers, peasant in type and puppet-like in action. There is a melodrama, too, but that also is puppet-like. The center of attraction is in the music, and the main factor ap-

pears to be the huge symphony orchestra with its conductor. In the music of Mr. Stravinsky both the holiday crowd and the unhappy here are Russian to the backbone. In this way the composer seems to be carrying on the principles of

said: "The Fourth Sonata was given with great beauty and marked the highest point of the concert's success. One new work, "Flammes Sombres," seems typically representative of the modern tendency of the work of Scriabine, which may be styled a 'laboratory-like' searching for complicated chords, chords in which most of the notes of the scale sound at the same time. Jagged, complicated harmonies, the vibrations of the mass of strings made impossible any clear musical conception. It is impossible not to point out that as in the earlier concert devoted to the works of Grecianinow, so in the concert of Scriabine the most interesting part of the program was that which contained the works of his earlier period. The more recent their pieces were the more the



Above: Constance Purdy, the American Soprano, in a Summer Conveyance in Russia. Below: The Imperial Opera House in Moscow

his teachers, Moussorgsky and Rimsky-Korsakow."

Of "Ruth," the opera of Ippolitow-Ivanow, the critic says: "It is very artistic, though slightly monotonous. The skies of Palestine and the scenes of Jewish life move slowly before us. There is nothing strenuous—everything breathes peace."

Apropos of Scriabine's "Poem of Ecstasy," which Kussevitsky brought out, the critic says: "The ideas are reminiscent of Wagner and Strauss, and ignore everything of the national, great and immortal, which is found in Glinka, Balakirev, Rimsky-Korsakow and the others who have striven for the glory of true and immortal art, that art which, appealing to inner feelings, turns away with disgust from music pasted with the labels of a tap-room philosophy. We believe, however, that this world-wide storm which is at present raging will clear the air, destroy the sickly, hysterical and commonplace, and that the broad river of national art will flow once more with purity and sincerity."

Of the other concert the same critic

composers tried to express themselves in a new language, the more darkened became the flame of their creative thought."

Celebrate Cui's Birthday

Two birthdays were celebrated in January: that of César Cui on Jan. 8 and on Jan. 14 that of the violinist, Besekirsky, father and teacher of the son, Wassily Besekirsky, who is well-known in America.

On Jan. 16 the performance of Cui's opera, "Mlle. Fifi," was turned by the audience into a celebration of his birthday. The composer was present and received an ovation. Although Cui owes his musical development to Balakirev, his first teacher was the Polish composer, Moniushko. (Mme. Sembrich sang an air from his opera, "Halka," at her last concert.) Cui's last opera, "The Captain's Daughter," based on a poem of Pushkin, was produced this year.

The Balalaika Orchestra, under its talented leader, Mr. Andreef, especially distinguished itself at two concerts given for the war relief.

On March 10 occurred the first performance of the most important songs taken from the latest masterpiece of church music, "The All Night Vigil," by Rachmaninow. The concert was given by the Moscow Synod Choir, under the direction of Danilin. Sachnofsky says, "The All Night Vigil" gripped the audience powerfully, and each of the twelve songs made an equally deep impression. At one stride it stands at the head of all our church music."

The following have been invited to conduct the concerts of the Russian Musical Society next season: Safanoff, Glazounow, Ippolitow-Ivanow, Bogshionoski, and the Finnish composer, Erkimelartin. Rachmaninow was to have been invited to direct several concerts, but owing to his ill health he will be unable to do more than appear once as pianist.

Zenatello and Mme. Gay for Rabinoff Opera Troupe

Giovanni Zenatello, the noted tenor, and Maria Gay, the celebrated mezzo-soprano, have been engaged by Max Rabinoff for the new grand opera company which he is forming for joint presentations with Mme. Anna Pavlova and her Russian ballet during the coming season in New York and on tour in the United States and Canada.

NEW TENOR FOUND FOR DRESDEN OPERA

Adolf Lussmann a Wagnerian Singer of Ability—Comic Operas Restudied

DRESDEN, June 24.—The long-sought-for new tenor of the Court Opera has been found in the person of Adolf Lussmann of Vienna, who in two guest performances has proved his ability as a Wagner singer. As *Parsifal* and *Tannhäuser*, he created a favorable impression, displaying in the latter rôle some rich high notes. His acting was that of the experienced artist.

Another recent operatic event has been the presentation of the restudied German comic operas, "Barber of Bagdad" Cornelius; "Abu Hassan," Weber, and "Die Opernprobe," by Lortzing. The principals did very well, considering that the leader, Herr Kutzschbach, to a considerable extent lacked the lightness and sprightliness so necessary for the successful performance of these works.

The People's Singing Academy in its last concert, on June 13, gave a most notable presentation of Liszt's Second Rhapsody, danced by two superior artists from the Court ballet, Frieda Hess and Jan Trojanowski. The brilliant pianistic interpretation of a young pupil of Mrs. Rappoldi, Franz Zung, twelve years of age, contributed to a success of unusual order. The thundering applause caused the repetition of some parts. The solo dancer, Fräulein Hess, further scored in the performance of Strauss's "Rosen aus dem Süden." Assisting was the charming singer, Helga Petri, who took the house by storm in dialect songs.

Though the concert season is over now and then a recital is given, such as that by Frau Dr. Tanget-Strik's pupils, which reflected her marked powers as a pedagog.

Rumor has it that Sibelius's new orchestral work, "Die Okeaniden"—first performance in America last summer—will be produced here next fall, under Fritz Reiner's lead.

A new undertaking planned for the near future is the forming of a second "Philharmonic Orchestra" for Dresden, under the lead of Edwin Lindner.

A. L.

MYRNA SHARLOW IN SOUTH

Soprano Sings at Mt. Eagle, Tenn.—Her Recent Successes

Myrna Sharlow, the charming American soprano, who has been spending the early summer at Harrison, Me., left on July 19 for Mt. Eagle, Tenn., where Miss Sharlow gives a concert on July 24 and has an appearance on the 25th. On August 2 and 3 the singer appears in the Bridgton Saco Festival. Her New England representative is A. H. Handley of Boston.

Miss Sharlow was an admired soloist in the recent sängerfest of the Arbeiter Sängerbund at Waterbury, Conn. She completely delighted her hearers with "Depuis le jour" from "Louise" and a set of songs, adding "My Lover Comes on a Skee" and "No, John, No." Previous to that Miss Sharlow had won laurels in the festival of Keene, N. H., charming the audience with the "Jewel Song" from "Faust" and a group of songs. Miss Sharlow is to be one of the principals of the Chicago Opera Company during the approaching season.

Edison's Son in Movement to Bring Good Music to the People

First of a series of musicales designed to get good music to the people in the Washington Square neighborhood of New York was that given last Monday by Charles Edison, son of Thomas A. Edison, at 10 Fifth Avenue. Music on the phonograph was united with recitations by Charles Keeler. Guido Bruno, who is arranging the programs of the recitals, lectured on "Rhythm and Life." Later it is planned to produce musical plays given by moving-picture actors and phonographs, and Mr. Edison further hopes to obtain the consent of the Park Commissioners to use the pavilion in Washington Square for open-air concerts on Sunday afternoons and evenings.

Erik Schmedes sang *Tristan* in the closing performance of the season at the Graz Municipal Opera.

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BALTIMORE HAS ITS COMMUNITY SINGING

Crowd of 20,000 Joins in Songs of America at Washington Monument

BALTIMORE, July 14.—The Municipal Band concert, at Washington Monument, given in connection with the Washington Monument celebration last night was a decided success. Community singing was the feature of the evening, and well nigh every voice among the 20,000 lent its inspiring effort to produce a convincing song outburst.

This was the first evening of community singing, brought about through the interest of the energetic mayor of Baltimore, James H. Preston, and John Hubert, president of the Second Branch City Council. The Peabody Conservatory of Music, through the interest of Frederick R. Huber, manager of the Summer School, and through the indefatigable directing powers of Henrietta Baker Low, gave the affair its artistic impetus.

Interspersed among attractive compositions were the songs in which the community paid its tribute to the first president of these United States. And this tribute was indeed awe-inspiring. A screen had been built, upon which in large letters the words of the songs were shown. The band gave appropriate accompaniment. But this support was only incidental. The throng gave forth the most thrilling tone and sang with real American vim some of the familiar songs of American origin. "Dixie," "Way Down on the Suwanee River," "The Star-Spangled Banner," were given with true native response, while "Annie Laurie," too, was sung with much expression. Interesting pictures of the city's progress and of those who were responsible for these strides were shown on the large screen.

Commenting upon the concert the *Sun* in an editorial stated:

"What a fine, democratic, inspiring performance that was around the Washington Monument, when the mayor and city officials, the business man and clubwoman, the shop girl, the school teacher, the musician, the wage earner, all joined in singing such fine old songs. Such informal and free-for-all concerts in the open air are not only delightful for those who take part and those who only listen, but they make for human brotherhood, for better acquaintance and better understanding among all classes of citizens, for more neighborliness, for a better city sentiment. Baltimore cannot have too much of this better than merely innocent amusement."

Such indorsement is well given, for when a community begins to sing as did these voices last night it not only proves that music has an emotional appeal but that this appeal is vital in its educational influences and that from this effort there will arise the much sought for native expression in music, a thing which needs every nourishing aid that can be extended. John C. Freund, the editor of *MUSICAL AMERICA*, has sagely predicted the wonderful growth that has already taken place in this respect, and his remark, "America should become a melting pot for the molding of real character," seemed to be carried out in point of interest at this community concert in Baltimore.

Other concerts are being planned to take place during the coming weeks, Mayor Preston and Frederick R. Huber being highly gratified at the public interest which has been displayed.

F. C. B.

Commencement at Harrisburg School

HARRISBURG, PA., July 18.—The graduation exercises of the 1915 class of the Harrisburg Conservatory of Music were held this week in the auditorium of the Technical High School, and the class members creditably demonstrated the results of serious application in the study of music. From the first number of the program, the "Theme and Variations" of Taner, by Fannie Williams, to the last offering, Liszt's Second Rhapsody, by Lucretia Boyd, the pupils displayed exceptionally clear technic. G. A. Q.

Alexander Lambert

WILL RESUME HIS PIANO INSTRUCTION ON SEPTEMBER 13th
AT 792 LEXINGTON AVE., NEW YORK CITY

CAMERA AS CRITIC IN LADA'S WOODLAND DANCE REHEARSALS



HALF hidden by pine trees and swept by the breezes of Lake Superior, there is a bungalow of rough-hewn logs which is the summer home of an interesting artistic personality. It is far from a railroad and away from settlements, and the easiest approach is by boat from the lake. Within, there is a large studio decorated with pictures, rugs and elaborate tokens and souvenirs from many lands. Here for many weeks of the year, Lada, who has been called the "dancer who melts into living lines," spends her vacation. This charming young person is the embodiment of two beings: One, a remarkable interpretative dancer; the other, a real girl who is fond of all outdoors. Unlike many of her sister artists, her liking is for

"roughing it," rather than for the milder forms of open-air recreation.

It is a privilege to visit Lada and her mother in this bungalow and to enjoy Lada's impromptu rehearsals there, for even in vacation time Lada rehearses. On the shore of the lake, along the pebbly beach, or in the woods beside a little stream, Lada frequently dances, and with the freedom that comes from absence of audience and artificial stage settings. Here, in the open, are tried out new steps and new postures.

The camera also plays a not unimportant part, as many pictures are taken during these impromptu rehearsals. The films are developed and the results carefully scrutinized for poses that are not

flawless from the standpoint of the *cognoscenti*. For the art of interpretative dancing requires as careful attention to details as does the art of interpreting songs or piano compositions. When the camera shows a pose that is particularly effective, the picture is marked, and the pose and its accompanying steps are carefully studied in the studio and eventually incorporated in some of the artist's interpretations.

When in New York, where her home overlooks the Hudson, Lada frequently shoulders a knapsack and with a few friends crosses over into New Jersey and there tramps through the woods all day. If you should meet her you would say, "Here is a girl who is really enjoying herself. Probably home from college on her vacation." For Lada, off the stage, is, as has been said before, a real girl.

For the coming season Lada has many bookings and she is to make an important announcement regarding a new phase of her work in a short time.

G. A. K.

LOUISE EDVINA SINGS IN TRENCH IN FRANCE

Unique Privilege Allowed Prima Donna in Visit to Battle Front—A Much Appreciated Performance

Mme. Louise Edvina, the soprano, formerly of the Boston opera and who is to sing in the coming Chicago Opera season, has had the unusual experience of singing in a front line trench in France to the accompaniment of a battered piano which mysteriously found its way there for her appearance. This is according to a Paris dispatch of July 1 to the *New York Sun*.

"I was one of a women's contingent sent to the fighting lines to distribute things which are of prime necessity to the Tommies," said Mme. Edvina. "But we were kept sternly to the rear and all our pleadings to get nearer to where the bullets were falling were disregarded. I determined, not from morbid curiosity but because I knew how welcome any woman's visit would be, not to leave France without seeing something of a soldier's real, active life.

"I must not say how I got permission nor give the name of the place, but in

due time I was led to a trench, which I was told was but a short distance from the German lines. After what seemed an interminable walk through a subterranean passage we came to a large room, or rather cave, dimly lighted with oil lamps, which was, I was told, the reception room of this particular section of the trenches.

"It was full of officers and men, and after presentations had been made I was asked to sing, an officer volunteering to accompany me on the battered piano which was there.

"I sang most of my opera répertoire, all the songs I knew, including 'Tipperary.' I sang till I was hoarse and yet my audience wanted more. However, the order came that my time was up. I was presented with a bunch of lilacs, gathered that day under risk of bullets and shells, and left, under the guide of the two officers who conducted me there, amid hearty invitations to come again soon."

THE COLLEGE MAN AND MUSIC

Importance of Courses that Cultivate Appreciation of the Art

The most important work, however, accomplished by American Universities is not in the opportunities afforded for the doing of advanced study, writes Edward Kilenyi in the *Musical Observer*, not in the encouragement of original musical compositions, but in the effect which the making of general courses in music as a regular part of the curriculum is bound to have upon the American public through the large body of undergraduate students.

With the freedom of elective that now prevails in American colleges, and with the knowledge that full credit will be given toward a degree, many under-

graduates are now electing courses in music and are by their influence and example very potent factors in the elevating of the art. In this respect American colleges are much more liberal and progressive than European colleges, which are not yet even contemplating the introduction of music as a regular college subject. And, on the whole, in their respective attitudes toward music, American colleges get the better of any comparison with European universities.

Under present conditions in this country there is even a greater hope for the future. It is encouraging to hear students say on the campus: "I have taken Mr. M—'s course on 'Musical Appreciation.' I am learning so many things about the great composers and their 'classical' music that I am just beginning to appreciate what I might have missed. Music has a meaning to me now which it never had before, and although I cannot myself play on any instrument, I can now appreciate what is really good and great in music." The college man with such sentiments will do more for the cause of the art of music than a dozen mediocre artists. It is these men, who, by becoming supporters of musical affairs, publications, organizations and so forth, will help to create a genuine musical atmosphere that will sooner or later produce the now uniform National Music.

John J. Hattstaedt Injured in Fall from Horse

CHICAGO, July 19.—While horseback riding last Tuesday afternoon, John J. Hattstaedt, president of the American Conservatory of Music, was thrown and seriously injured. He is confined to his home at 5043 Blackstone avenue.

M. R.

ALL PARIS PAYS TRIBUTE TO COMPOSER OF "MARSEILLAISE"

Body of Rouget de Lisle Placed in Hôtel des Invalides on Anniversary of the Fall of the Bastile—Impressive Patriotic Demonstrations Accompany Ceremony—Address by President Poincaré

ALL Paris paid homage to the memory of Captain Claude Joseph Rouget de Lisle on historic July 14, when the body of the composer of "La Marseillaise," was taken from Choisy-le-Roi and placed in the Hotel des Invalides. The Associated Press sent out the following account of the impressive ceremony:

Thousands stood with heads uncovered as the coffin, upon a gun-carriage of the revolutionary period, passed under the Arc de Triomphe down the Avenue des Champs Elysées, across the Alexander bridge to the esplanade. President Poincaré, all the members of the Cabinet, the Presidents of the Senate and Chamber, and the highest officials of the Government marched behind the gun-carriage, while a detachment of dragoons led the way.

While the procession was passing the hospitals in the hotels along the Avenue des Champs Elysées every balcony and every window was filled with wounded men, and in the dense crowds on the pavement many maimed soldiers and many bronzed reservists, home on leave, saluted the bier and the President of the republic in silence. There were no cheers or manifestations until the procession passed the Grand Palais, when the Republican Guards Band struck up the "Marseillaise." Then the crowd shouted in a spontaneous outburst of enthusiasm: "Vive la France!" and "Vive l'armée!"

A flotilla of aeroplanes, flying low, circled over the Arc de Triomphe at the start, and followed the line of the procession to the Hotel des Invalides.

Address by President Poincaré

"Wherever it resounds," said President Poincaré, speaking at the Hotel des Invalides, "The 'Marseillaise' evokes the idea of a sovereign nation that has a passion for independence and whose sons, all of them, prefer deliberate death to servitude. Its striking notes speak the universal language understood to-day throughout the world. A hymn like that was needed to interpret in a war like this the generous thought of France."

President Poincaré rapidly sketched the events in Europe leading up to the war and concluded thus:

"We have willed to win! We have the certainty of winning! We have as much confidence in our strength and in that of our allies as in our right."

"No! No! Let our enemies not deceive themselves! It is not a sign of a precarious peace or a disquieting fugitive truce between one shortened war and another one more terrible; it is not to remain exposed to-morrow to new attacks and mortal perils that France rose in ardent enthusiasm to the virile accents of the 'Marseillaise.' Already the day of glory for which the 'Marseillaise' is celebrated illuminates the horizon."

The coffin of the composer of the hymn had two distinctive decorations. One

was the flag of the soldiers of the class of 1917 from Choisy-le-Roi, the other a flag of veterans of the ancient wars. It is estimated that nearly 1,000,000 persons saw the procession.

Story of the Hymn

Claude Joseph Rouget de Lisle was born on May 10, 1760, at Lons-le-Sauvage, Jura. He entered the army as an engineer and became a Captain. The story of his composition of the "Marseillaise" is related entertainingly in "Behind the Scenes in the Terror" (Brentano's), by Hector Fleischmann. It was at the moment of the declaration of war against Austria in 1792. "We can't make war without a song," cried somebody at the supper table of Baron Fritz de Dietrich, Mayor of Strasburg. "Come, Monsieur Rouget," cried that official, "you're said to be a poet, a musician, too. It's your duty to give us the song."

Then, says Mr. Fleischmann, "the young officer stammered a few words of excuse. The eyes of the Mayor's young daughters were turned upon him. He promised, took up his hat and went into the street. The army of the republic was marching along. With the din,

with the sight of the troops, the wing of genius touched the soul of the young officer. His brain in a fever, he returned to his room in the Rue de la Mésange, took down his violin, the friend of hours of melancholy and loneliness, and struck a note with his bow:

"Allons, enfants de la Patrie,
Le jour de gloire est arrivé!" * * *

"On the wings of song rose the universally triumphant 'Marseillaise,' while outside in the night the army was drawing its battalions, dragging its cannons through Strasburg. Next day France had her war song."

The night on which de Lisle wrote the song was April 24, 1792, and it was first sung at Dietrich's house on the following day and then immediately arranged for the band of the Garde Nationale, which performed at a review on Sunday, the twenty-ninth, and a copy was sent by a member of the band to his friend, a singer named Mireur of Marseilles, who himself sang it at a civic banquet on June 25, held on the eve of the departure for Paris of the soldiers from Marseilles. On Aug. 10 the people of Paris sang it as they stormed the Tuilleries. The piece was, first called "Chant de guerre de l'armée du Rhin." In the course of time the music has been slightly changed and stanzas added. Critics have asserted that Rouget de Lisle appropriated his melody from a German hymn but have not supported their contention with satisfactory proofs.

De Lisle wrote other songs and some plays, but they have all been forgotten. One of his plays, "Tom et Lucy," had its scene laid in America. He died at Choisy-le-Roi on June 26, 1836, and his body rested there until its removal on July 14 to the Hôtel des Invalides.

German Claim to Authorship of "La Marseillaise" Shattered

European Bureau of Musical America,
30, Neue Winterfeldstrasse,
Berlin, W. 30, June 18, 1915.

IT is surprising how patriotic instincts generated by the war breed eccentricities. Nothing seems sacred to a certain category of patriots—almost invariably well out of danger from flying bullets—the moment the country's enemies are concerned. If some of these propagandists might have their way (which applies to one side as much as to the other), every historical tradition would be shattered, if thereby the enemy might in any way be injured.

For more than a hundred years the world has come to accept the "Marseillaise," as an expression of the genius of the French people. How a lieutenant of engineers, Rouget de l'Isle, wrote the poem and composed the music, during the night of April 24-25, 192 by request of the Burgomaster of Strasburg, and how the song was given a first hearing under the title of "Chant de guerre de l'armée du Rhin"—we have come to accept as historical. We knew—or thought that we knew—that the singing of this inspiring war-song for the first time in Paris by the soldiers of Marseilles changed the name to the "Marseillaise," by which it has been known ever since.

But now comes Alexander Moszkowski, brother of the composer, and with the

aid of carefully collected documents strives to convince us that the "Marseillaise," so characteristic of the French and the times, is not of French, but of German origin. In a featured story appearing in the *Tageblatt*, issue of June 14, Moszkowski comes to the conclusion that the "Marseillaise" was not composed by Rouget de l'Isle but by a certain Herr Kapellmeister Holtzmann, of Meersburg, on the Boden-See, about the middle of the Eighteenth century. Moreover, he tells us that this song was originally composed as (prepare yourself for a shock!) a Credo. Oh, well! The annals of musical history also record that an enterprising organist once upon a time arranged our "Way Down Upon the Suwanee River!" as an Offertory in church, without any of the congregation noticing it. So, everything seems possible.

But, unfortunately for Herr Moszkowski, there now comes our good friend, Dr. Edgar Istel, with his profound musical and historical knowledge (besides his brilliant pen) and proves that Moszkowski's statements in the *Tageblatt* are not only not correct with regard to the "Marseillaise," but also that a Kapellmeister Holtzmann never existed, either as conductor, musician or composer. Dr. Istel has been good enough to let me have the manuscript of his reply before it goes to press in the *Tageblatt*, where it will appear in to-morrow night's edition. With pro-

found logic, Istel sifts the matter to the bottom, takes up every musician of the period in question who might enter into consideration, and, finally, shows how not one of these persons ever had anything to do with a Mass which might have contained the Credo referred to. Not satisfied with these proofs, Istel even cites German and other authorities who have taken up the question before and who have thought that it was settled for all time. He shatters Moszkowski's arguments completely. "Let us not try to reduce the 'Revolutionary Te Deum' (as Goethe termed the 'Marseillaise') to the plain everyday 'Credo' of a German Kapellmeister," he urges, in conclusion.

O. P. J.

PLANS DEDICATION PROGRAM

Irma Seydel to Give Recitals of Works Dedicated to Her

BOSTON, July 17.—Irma Seydel, the young violin virtuoso, is spending the summer quietly at her home here in Boston. She is preparing her programs for next season, one of which she has termed her "Dedication Program." It consists of numbers that have been dedicated to her by different composers, and includes a "Phantasie," by Theodora Sturkow-Ryder; "Legende" and "Pastel," written by Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra; the "Au Clair de Lune," by André Maquerre, first flutist and "Pop" conductor of the Boston Symphony Orchestra—this number Miss Seydel has already performed many times; "La Danseuse," by Karl Rissland, a violinist of the Boston Symphony Orchestra; "Oft in der Stillen Nacht," by Richard Lange, the conductor and pianist in Hanover, Germany, and other pieces that are in the writing by Gustav Strube, Prof. James McLaughlin and B. Atwood Robinson.

Miss Seydel will use this program for certain engagements of next season. Her active concert tour will start in September.

W. H. L.

Rest Restores Grace Stewart Potter

A dispatch of July 13 from Kenosha, Wis., says: After three weeks of complete rest and recreation Grace Stewart Potter, the Chicago pianist, has nearly recovered her health and strength at the Penoyer Sanitarium here and expects to be able to return to Chicago within a week or ten days. All trace of her nervousness which is believed by her friends to have caused her disappearance from Chicago June 17 has gone. She has not been taking medical treatment, the sole thing prescribed for her being rest.

Florence Easton MacLennan to Sing "Elektra" with Chicago Opera Company

Richard Strauss's opera, "Elektra," as announced last spring, will be produced next season by the Chicago Opera Company under the management of Mr. Campanini, and a dispatch from Berlin of July 19 says that Florence Easton MacLennan, the American soprano of the Hamburg Opera, will sing the title rôle on the special recommendation of the composer. Strauss's "Der Rosenkavalier" has also been secured for the Chicago company.

Geraldine Farrar and the Boston Symphony, together with Fritz Kreisler, will be the bright stars of the Ellis concert course in Worcester, Mass., during the coming season.

LUCILE LAWRENCE PRIMA DONNA SOPRANO

In America Season 1915-1916

Formerly of Metropolitan Opera Co., and just returned from six years brilliant success in opera in Europe

This letter received after a performance of "Don Giovanni" from ARTURO VIGNA, four years leading conductor Metropolitan Opera Co.:

"I rejoice with you most enthusiastically over the superb interpretation of 'Donna Anna' last evening. You will soon be numbered among the great interpreters of Mozart."

Address: Hotel Brevoort, New York City



As Minnie in Puccini's "The Girl of the Golden West"

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

The battle of the composers has been won and lost at Los Angeles. The victors have been awarded their money prizes while the dead heroes have been carried by the Valkyries of the Federation of Women's Music Clubs from Los Angeles to the Valhalla of Pasadena.

The battle being over, it will not be amiss to count the cost of the struggle and incidentally to consider whether the cost was worth the fight. To fully appreciate what I mean and to understand such criticism as I may offer it may be well to state that the National Federation of Music Clubs is one body, while the music clubs are another.

There are to-day in this country, I believe, a large number of music clubs of women. Their membership is variously estimated from 125,000 to 135,000. These women's music clubs have for years been the most active, enterprising and efficient supporters of the best music in their particular localities.

As a factor in our musical progress they have been second to none. Their officials, and particularly their presidents, have been women not only of exalted purpose but of wonderful executive ability. Indeed, you can say of many of them that they easily rise superior to the average of men in the same situation.

Over them, or supplementing them, as you may take it, is the organization known as the Federation of Music Clubs. Commercially or financially stated, the Federation is what might be called "a holding body." It consists, as I believe, of some of the leading officials of the individual music clubs and in times past has displayed a great deal of activity as well as enterprise in encouraging musical effort and working for musical progress, particularly in the way of offering prizes for compositions by Americans.

Of late there has been some disposition on the part of the music clubs who had to contribute to the Federation organization to ask what they were getting out of it in return for their money contributions.

To meet this criticism the officers of the Federation felt called upon to make efforts to show its right to exist. One of these efforts has been the recent prize contests in Los Angeles, which resulted, as we know, in the production of Horatio Parker's opera "Fairyland," as well as in the awarding of prizes to other composers and also to those who showed proficiency as musicians.

Critics have stated that the Federation consists of a number of worthy women who are not so much interested in music as they are in an opportunity to give their husbands a needed rest while at the same time affording themselves an opportunity to travel and see the country.

I am not desirous of misunderstanding or belittling the efforts of these ladies to promote musical progress, nor do I question for a moment the splendid results that have followed.

If in a purely representative sense I bring up certain questions it is not to decry the efforts that they have made, but rather to indicate the right line of progress for the future.

The idea of these ladies has been, in the first place, to show the *raison d'être*, or right to exist, of the Federation. It was necessary for them to do something and so they took up the problem of affording opportunity for the American composer, on whom they now seem to consider they have a lien.

This led them, naturally, to adopt the

time-honored method of offering prizes. I say "the time-honored method" because we have it in our schools in every way, shape and form. A little boy is not asked to study French or chemistry, or whatever it may be, for the sake of the power it will give him in his struggle for bread, but to win a prize, be that a book or a medal. And so these good ladies adopted the idea of bringing out the American composer by offering prizes.

They forgot, however, that while by so doing they might bring out certain works of merit they were on the wrong track for the reason that when these works were brought out the position of the American composer would be, except for the incidental benefit conferred upon individuals, just the same as it was before. And here the work being done by your editor is not only more important but more rational.

He is working to interest the public in music and hence to interest it in the work of the composer, musician and music teacher.

Before the American composer, as such, can have a fair field we must do two things:

First, interest the public in music.

Second, get rid of the absurd prejudice that music is something that can only be produced on the other side of the water.

That is precisely what your editor is doing and has been doing for the past two years from platform after platform.

He is telling the people what music means in our human life. That it is a great human need. As a logical deduction, he is trying to arouse the public to the appreciation of the work of the musician and teacher, and particularly of the American musician and teacher.

Once the public is convinced of the value of music, once the public is disabused of its prejudice in favor of everything and anything foreign, irrespective of merit, in music, then the road is open to the American composer.

To look upon the American composer as an individual who has to be seduced from his lair by a prize, as a trout has to be seduced by a fly suspended at the end of a line from a pole, is to misapprehend the entire situation.

* * *

Other considerations arise from the prize competitions and the production of Horatio Parker's opera in Los Angeles. If this was to be an effort to arouse national interest, why was a conductor, even of the eminence of Alfred Hertz, a foreigner, selected for the production of the principal work by an American? Have we not in this country American conductors of sufficient eminence who could have been intrusted with the job?

If the reply be that the desire was to present the work with all possible excellence, under the best possible auspices, would it not appear even to those who will admit that no one stands higher than Mr. Hertz that it suggests that there was no one in the whole country who could do it and so Mr. Hertz had to be taken?

And if, furthermore, the reply be made that the idea was to confer upon the occasion all the prestige possible by the selection of a man of Mr. Hertz's position and accomplishment, does it not logically follow that the underlying thought of those who undertook the production was to make it a triumphant artistic success rather than show what we can do as Americans?

There is another point that has so far not seemed to have received any consideration, namely, that the ladies of the organization who mothered this enterprise—and, I will admit, with triumphant success—seem to have forgotten that to do so they had to oblige themselves to the city of Los Angeles; in other words, sell out what should be a national movement to the enterprise of a single city of admitted public spirit, generosity and appreciation of music.

For, let it be understood, that in order to raise the money for this great assemblage of American talent the terms include, if I am correctly informed, the holding of these celebrations every fourth year in Los Angeles.

* * *

To come to another point from which the situation may be judged and to which I have already referred. The ancient Greeks, the acknowledged leaders of art in their time, offered for prizes, whether for athletics or art, a simple wreath of laurel.

We of to-day, who surely ought to have if not higher ideals at least more

common sense, if we have profited by the wisdom and experience of the ancients, place music on the most material, commercial basis, and thus we give the lie to the work of the masters of the past who in poverty and often under the terrible burden of intense physical disability produced their message for humanity.

What we want to give the American composer so that he shall give us work not based on the artificial ideas of the past but which shall express the ideas and ideals of our triumphant democracy, is not money prizes but opportunity—and such opportunity can only be afforded by a national change of heart.

Change the attitude of the American people first to music and then to its own workers in the musical field and you will have plenty of composers of ability and even of inspiration.

When the people are ready to accept the works of our own musicians the publishers will be ready to print them, the conductors to produce them, the singers to sing them and the players to play them, and there won't be any need of \$10,000 prizes for an opera or a gold medal for a violinist.

When you change the attitude of the public you open the field to all those who have merit. When you offer a prize it is like asking a boy to learn the alphabet by the promise of a piece of chewing gum.

* * *

The New York *Globe*, on Tuesday last, had an interview with your editor in relation to its enterprise in giving promenade concerts at the Madison Square Garden at popular prices. At these concerts the Russian Symphony Orchestra and prominent artists are to appear. The concerts are designed to do something to offset the curtailment of music for the people in the parks and on the piers which has been made by Comptroller Prendergast in his frantic effort at economy.

There are several points made by your editor which cannot be sufficiently emphasized. One of these is his statement that in many respects the press, even in a great city like New York, is behind the intelligence of the people, but in other regards it assumes and asserts its proper function as a leader not only of thought but of action.

This I believe is in absolute opposition to those who have insisted that the main purpose of the press is reportorial—in other words, to give what is called "the news," with such intelligent comment as may be appropriate.

And this brings me to pay a passing tribute of respect to St. Clair McKelway, the editor of the *Brooklyn Eagle*, who died recently, and who was not merely an able editor, an eloquent speaker, a civic leader, a great gentleman, but a man who represented journalism in its highest purpose, which I would describe as its constructive power as against its purely reportorial and critical attitude.

It is all very well to note and criticize what others do—that may have a helpful influence in promoting the useful and exposing all that which is detrimental to human progress, but it does not build anything.

St. Clair McKelway was a builder. He did not make the world better by mere criticism of that which was inferior or useless. He did more—he not only suggested but promoted that which was for the benefit of the community.

The great borough of Brooklyn is the more prosperous and the worthier because he lived!

* * *

To return to the interview with your editor in the *Globe*.

I desire particularly to call attention to the paragraph in which he says:

"There are those who would regard music as something extraneous to the vital interests of life. As a matter of fact it not only reaches the spiritual needs of man but his daily needs. Intelligent, healthful, uplifting recreation is as much a human need as air and sleep and food and a good bed. And what more intelligent, healthful recreation can there be than beautiful music which lifts us out of ourselves, out of the turmoil and toil of the daily struggle for bread and sustains us into the spiritual unknown?"

"Music," said your editor, "is not a fad for the educated few at one end nor for the tango-loving crowd at the other end. It expresses the aspirations of man."

I was glad also to see your editor refer to the great philosopher and writer, Dr. Crane, whose editorials in the *Globe* have aroused national interest. And I was pleased to note that he referred to Dr. Crane personally as a vital factor in spreading that culture which means the broadest humanitarianism.

* * *

The appeal for suffering Poland which has been issued by Ignace J. Paderewski,

the world renowned pianist, which appeared in your last issue, has already elicited generous response, probably not as generous as might be hoped for the reason that American sympathy has been already so largely exploited for suffering Belgium.

I allude to the matter for the reason that there have been some who suggest that if Mr. Paderewski would give concerts for the fund he could raise a great deal more money than by the method he has adopted.

"Why doesn't he do so?" say people.

In the first instance, I presume Mr. Paderewski's personal pride is involved in the matter. He desires people to contribute to his suffering countrymen rather than that he should be made to do the contributing by an exploitation of his ability as an artist.

In the next place I have accepted as being absolutely true Mr. Paderewski's statement, namely, that he finds that the sufferings of his fellow countrymen are so horrible, so tremendous, as to overwhelm him and leave him, at least for the time being, without the power to express himself artistically as he would wish.

There is suffering in the world which chastens, which inspires, but there is also suffering in the world which paralyzes.

As Mr. Paderewski is a man whose sensitiveness is supreme, it is no doubt literally true that the devastation of his country has taken from him—let us hope only temporarily—the power to play.

* * *

It is said by the New York *Sun* that some of the subscribers to the Metropolitan Opera are discussing means to force Mr. Gatti-Casazza, the manager, to exclude German opera from his coming season because of their sympathy with the Allies.

Personally I do not believe that either Mr. Gatti-Casazza or the directors of the Metropolitan, even under great pressure, would yield to any such ridiculous movement.

In the first place Germany, in music, represents a great deal more than opera. She has given us the greatest symphonic as well as song writers.

In the next place it would be contemptibly unjust to cease the production of German works at the Metropolitan if for no other reason than that we owe largely to the German musicians, music teachers and particularly also to the German piano manufacturers and piano dealers in times past as well as to-day the fact that we are a music-loving nation.

And finally, if we are to show the liberality of thought, the culture which should characterize triumphant democracy, it will not be by denying to German music its rightful place, its full measure of recognition, because we object to German militarism.

Emperor William may be wrong; what has that to do with Beethoven's symphonies?

The military oligarchy of Germany may be criminal, but what has that got to do with the immortal music of Wagner?

Individual German officers may have committed unspeakable crimes, but what has that to do with the music of Bach or Mendelssohn, of Schubert or Brahms?

Granted all that the worst enemies of Germany say to-day, even if it be true; what has that got to do with the work that the German composers, the German musicians, the German music teachers have accomplished for humanity, and more especially in this country?

* * *

One of my correspondents finds fault with me because he considers that I have been over-appreciative of John McCormack, who he insists uses his talent to cater to a more or less musically ignorant public, and so plays to the gallery.

If I understand my correspondent correctly he does not consider Mr. McCormack is using his unquestioned natural gifts and ability for any other purpose except mere money making, by an appeal to popular sentiment.

Much depends, naturally, upon our viewpoint as to the purpose of music in life. Is it to be solely a fad for the educated few?

I admire McCormack because he has taken up the folk-song, the ballads of the people and sings them with consummate artistic ability as well as with a beautiful voice.

Anybody can sing "Home, Sweet Home," and a good many have played it "mit variations," but few sing or play it with artistic appreciation of its inner meaning. I can recall the time when I heard Adelina Patti sing it, after the opera, before a hushed audience, singing

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

it as I never heard it sung before and scarcely expect to hear it again.

Coming upon the stage, she waited a few moments till the house was hushed, then, clasping her hands almost in an attitude of prayer, she sang the well-

known air with chaste simplicity, with an intensity of feeling that left an unforgettable impression.

It is not merely that John McCormack sings the songs of the people, it is that he sings them simply as songs of the people and does not use the songs of the people merely to display the beauties of his voice.

That, to me, is his highest claim to be considered as an artist of the first rank.

Your
MEPHISTO.

BIRMINGHAM SECURES BIENNIAL OF 1917

With Five Cities Competing for Club Convention, Alabama Metropolis Wins

BIRMINGHAM, ALA., July 10.—Prudence Neff of the Southern School of Musical Art received a message yesterday from Mrs. A. J. Ochsner, president of the National Federation of Musical Clubs of America, stating that the federation had accepted the invitation from Birmingham to hold the tenth biennial convention here. The message read:

"The board of managers of the National Federation of Musical Clubs accepts with much pleasure the invitation to hold its next biennial convention in Birmingham and we hope that the enthusiasm which the festival always arouses may create a lasting inspiration for the cause of musical America throughout your State."

The convention will meet in the summer of 1917 and will bring from 1,500 to 2,000 delegates from all over the United States. Four cities competed with Birmingham for the convention. Invitations were received from New York, Columbus, Ohio, Detroit and St. Louis, but that presented by Miss Neff proved the most attractive.

The Music Study Club has signed contracts with Fritz Kreisler, who will appear before the members on March 1. Negotiations are also pending with the Minneapolis Orchestra. A. H. C.

James Dickinson, organist and director of the male choir of St. Paul's Catholic Church, Washington, D. C., has tendered his resignation, to take effect Aug. 1. Mr. Dickinson is director of the Knights of Columbus Choral Club and he expects to continue his residence in Washington.

—BULLETIN—

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TWO NEW ORGANIZATIONS FORMED IN DALLAS, TEX.

Women's Orchestra and Male Chorus as Acquisitions to City—Success of Zona Maie Griswold



Zona Maie Griswold, Gifted Singer of Dallas, Tex.

DALLAS, TEX., June 30.—The influence of the local and State Teachers Association is being felt. There is increased activity along all lines. A male chorus has been organized and D. L. Ormesher elected director. Mrs. Maudetta Martin Joseph has organized a ladies' symphony orchestra and announces Marion Cameron Fielding as concertmaster.

Zona Maie Griswold, one of our very talented Dallas girls, was the artist engaged to assist the Grand Saline Concert Band in a concert at Grand Saline on June 10. Mrs. Harold Hart Todd was her accompanist. The audience was enthusiastic over her group of old songs, and she was very satisfying in her songs by Schumann and Brahms. Two of the compositions sung by her were composed by her mother, Mrs. Florence Young Griswold. They are entitled "The Little God Pan" and "The Sand Man" and are very pleasing. Miss Griswold is the possessor of a big dramatic voice which she uses with rare intelligence, taste and skill.

E. D. B.

PORTRAIT OF CÉSAR FRANCK

Vincent d'Indy's Striking Description of His Master's Appearance

Vincent d'Indy, pupil and disciple of César Franck, in his biography of his master, paints this striking portrait:

"Physically Franck was short, with a fine forehead, and a vivacious and honest expression, although his eyes were almost concealed under his bushy eyebrows; his nose was rather large, and his chin receded below a wide and extraordinarily expressive mouth. Such was the outward appearance of the man we honored and loved for twenty years; and—except for the increasing whiteness of his hair—he never altered till the day of his death. There was nothing in his appearance to reveal the conventional artistic type according to romance, or the legends of Montmartre. Any one who happened to meet this man in the street, invariably in a hurry, invariably absent-minded and making grimaces, running rather than walking, dressed in an overcoat a size too large and trousers a size too short for him, would never have suspected the transformation that took place when, seated at the piano, he explained or commented upon some fine composition, or, with one hand to his forehead and the other poised above his stops, prepared the organ for one of his great improvisations.

"Then he seemed to be surrounded by music as by a halo, and it was only at such moments that we were struck by the conscious will-power of mouth and chin, and the almost complete identity of the fine forehead with that of the creator of the Ninth Symphony. Then, indeed, we felt subjugated—almost awed—by the palpable presence of the genius that shone in the countenance of the highest-minded and noblest musician that the nineteenth century has produced in France."

Miss Farrar in San Francisco

Geraldine Farrar led the grand march at the ball last Friday of the Motion Picture Exhibitors' League at the Panama-Pacific Exposition in San Francisco, with Governor Johnson of California. The prima donna is spending a week at the San Francisco Exposition, returning thereafter to complete her "Carmen" and other operatic films at the Lasky studios in Hollywood.

SIMPLICITY THE KEYNOTE OF KITTY CHEATHAM'S ART

THE simplicity of Kitty Cheatham does not blind one to the richness of her complex individuality, nor to the unique place in the musical world of which she is sole creator. The great debt the American composer owes her—she has brought out compositions by over a hundred American composers—has been recently alluded to in these columns. Thirty-five public recitals in New York City alone—enthusiastic recognition from Great Britain, Germany, Russia, France, countries of the widest artistic divergences—show that her art has its fundamentals in the essential qualities of simplicity and sincerity, qualities that all nations need for their national and artistic endurance.

Miss Cheatham combines in herself all the arts. Her intelligent handling of her charming singing voice and her beautiful diction in singing and speaking make an immediate impression upon her hearers. Her knowledge of foreign languages and her facility in translating and arranging all her own songs and legends—apart from her quick artistic perception of the worth-while things which are peculiarly fitted to her, give her programs an individual value and charm that cannot be duplicated.

This artistic discretion is not only shown in her recital programs but is particularly emphasized in her orchestral contributions, as shown in ten different programs—four of which have

been given with the New York Philharmonic Orchestra, Josef Stransky, conductor; two with the Philadelphia Symphony, Leopold Stokowsky, conductor; two with the Russian Symphony Orchestra, Modest Altschuler, conductor; New Haven Symphony Orchestra, Dr. Horatio Parker, conducting, and the Young People's Symphony concerts at Carnegie Hall. Miss Cheatham's delightful adaptation of the Hoffmann Fairy Tales, which inspired Tschaikowsky to write his lovely "Nutcracker Suite," was so enthusiastically received that eight repetitions of this particular suite were demanded. That the interest is by no means confined to the East is shown by the requests for this program by other well known orchestras for next season. The artist's thoroughness is illustrated by the fact that she familiarizes herself with the scores of all the orchestral compositions which she explains.

Although Miss Cheatham is an indefatigable student, she thinks things out for herself, and is always grateful for any suggestions or helpful advice and quick to profit by them, but, to use her own words—"I must see it for myself." The usual summer vacation has not been taken by the artist (though she herself finds it a real vacation, as she seems to rest in activity), as the many requests for her programs in the summer schools for teachers have kept her busy. An enthusiastic audience of teachers greeted her at the George Peabody College, in Nashville, recently, and next week (July 29) she appears at Cornell University,

DENVER ENJOYS ITS AFTERNOON CONCERTS

Saslavsky Quartet and Tureman Forces Present Admirable Programs

DENVER, July 9.—The weekly chamber music concerts by the Saslavsky Quartet, held each Friday afternoon at the Brown Palace Hotel, have become the special feature in our summer musical season. The list of subscribers insures an audience of numbers and social quality, and the splendid playing of the Quartet may always be depended upon. In the second concert of the series Jeanne de Mare, pianist, assisted the quartet in the César Franck Quintet. Miss de Mare is a prominent member of Denver's musico-social colony and a perfect deluge of bouquets, presented at the close of the quintet performance, testified to the pleasure that her many friends felt over her selection for this artistic task. In the third concert Jacques Renard, cellist of the quartet, was the soloist, and he won the enthusiastic plaudits of his audience by his rich, vibrant tone and the fervor of his playing in Marcello's F Major Sonata. He was skillfully supported at the piano by Larry Whipp. In Friday's concert Messrs. Saslavsky and De Voto play the Brahms A Major Sonata for violin and piano.

Two of the popular concerts in the series being presented on Thursday afternoons during July at Elitch Gardens have been given. Mr. Tureman has an orchestra of about twenty men, and with this inadequate force he accomplishes as much as may reasonably be expected. The soloist in the first concert was Parmelia Newby Gale, contralto, who charmed the audience by her rich contralto voice and gracious personality. At the second concert, Mme. Berthe Lotta Sorenson of Chicago, was the soloist. Mme. Sorenson sang for several years as a soprano, but now announces herself as a contralto. While she is enabled to sing numbers of low range, the soprano timbre in her high tones seems the true quality of her voice.

Princess Tsianina Redfeather, the Indian mezzo-soprano, has returned from California where she made a sensational success in her appearance before the biennial convention at Los Angeles. On July 6 the management of the San Diego Exposition honored Charles Wakefield Cadman and Princess Tsianina by observing Cadman day. The famous composer and his talented artistic associate were feted throughout the day, and appeared in their concert of Indian music in the evening. Princess Tsianina returned to Denver to continue her studies with J. C. Wilcox, from which she has received her entire vocal training.

J. C. W.

this being her second appearance there.

The demand for radical changes in elementary educational work and supervision is creating a great demand for Miss Cheatham among teachers. Dr. Hollis Dann, head of the Department of Music at Cornell, has asked her, in addition to her evening recital, to utilize his usual morning hour, with his choral class, to talk to the teachers on interpretation and other subjects.

Miss Cheatham feels keenly the tremendous responsibility art owes the child, and this, coupled with her great love for children, is probably one of the secrets of her universal appeal. The governing body of the "Parents' League" which has been formed by men and women prominent in New York society, for the purpose of uniting parents and teachers in establishing wholesome common-sense standards for the education and amusement of young people, always brings out a special bulletin during the Christmas and Easter vacation, emphasizing the importance of Miss Cheatham's recitals in conjunction with other suitable musical attractions.

It is a rare psychological experience to watch Kitty Cheatham's remarkable audiences, composed of young people of all ages, with always an intermingling of serious musicians, society folk, educators, etc., which only emphasizes, after all, the eternal vitality of that profound message, "Except ye become as little children." Kitty Cheatham believes in that message, and she believes in her fellow-man. What she gives she attracts.

BEING A "MOVIE" STAR DELIGHTS MISS FARRAR

Prima Donna an Apt Pupil in Acquiring the Technique of Her New Profession—A Real Bull-fight Staged in Los Angeles for the Production of "Carmen" for Which She Is Posing

"ISN'T it wonderful?" exclaimed Geraldine Farrar, the prima donna of the Metropolitan Opera Company, during a pause in the taking of the photo-dramatic version of "Carmen" at the Lasky Studio in Hollywood, Cal. "I love every moment of it."

Miss Farrar's actions have not belied her words, for, ever since she closed her season with the opera company and arrived in California, she has thrown herself with all her characteristic vitality into the new art. Eight o'clock every morning sees the diva in her dressing suite at the studio. She has breakfasted at half past six or seven and taken a brief horseback ride before arriving at the studio. The maid has her costumes ready when Miss Farrar enters the dressing room and, after it is donned, the time until she is called for a scene is spent at the piano keeping her voice in condition.

During the practice hour business is suspended at the Lasky plant. From the lowly Jap who sweeps the streets to carpenters, property-men and actors, all gather about the dressing room to get their morning treat of grand opera. For half an hour to an hour the golden voice pours out of the windows without a sound to conflict with it.

Then comes the picture. In the scarlet robes of *Carmen*, the singer emerges from the doorway on her way to the stage. She knows everybody at the studio and always greets each one personally, so that the twenty-foot walk to the stage is a continuous reception.

The day's work before the camera begins. Miss Farrar goes at each scene with all of her energy—one minute suggesting changes, the next asking to do something over to see if she cannot do it better. She is like a child with a new toy and she never tires.

After the first week before the camera Miss Farrar knew all of its limitations and all of the technical expressions. She suggests to "backlight" this and wouldn't that be better in a "close up"? Are her hands in "focus"? Can she straighten up without having her head cut off? A thousand and one things she asks and does in the anxiety to perfect her work.

In connection with the making of the



Teaching Geraldine Farrar to Act in the "Movies" at the Lasky Feature Play Company's Studios in Hollywood, Cal. A Scene from "Carmen" Is Being Rehearsed with Cecil B. DeMille as Director General

moving picture version of "Carmen," a real bull-fight was staged in Los Angeles, according to newspaper dispatches of July 10. Twenty thousand persons attended the performance, which was given by special permission of Mayor Sebastian. It was the first bull-fight permitted in Los Angeles in several years.

Manuel Garcia, a professional torero, was unhorsed and slightly wounded by a bull. The sensation of the day, however, was the appearance of Pedro Decordoba, actor, in the ring. He in-

sisted upon carrying his rôle of *Escamillo*, the torero, into the ring and daring the bull before the cameras.

Fifty of the daughters of old Spanish families of California acted as Miss Farrar's escort, and as she drove up to the

special box and was greeted as the city's guest by the Mayor, 500 school children pelted her with roses. The entire bull-fight was held in true old Spanish style, with a parade of the matadors, toreros and picadors.

McCORMACK TO TOUR SOUTH

His Appearances in That Section to Be More Extensive

John McCormack is to make a much more extensive tour of the South during the coming season than he has ever made before. He is already booked to appear in Fort Worth, Austin, Dallas, Houston and New Orleans. Only two more dates in addition to these can be allotted to this territory, and there are already numerous applications for them.

The only Southern cities in which Mr. McCormack has appeared are Lexington, Ky.; Richmond, Va., and Washington,

D. C. Mr. McCormack greatly enjoyed singing before an audience in Richmond last March, saying that it was one of the most responsive and appreciative that he had faced in any part of the world. He is very anxious to see more of the South and its people.

Has Done Her a World of Good

To the Editor of MUSICAL AMERICA:

Enclosed find money for renewal of my subscription. Your paper has done me a world of good and I would not be without it.

LORETTA BOMMER.

Mykawa, Tex., June 20, 1915.

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On Wednesday evening, July 14, the devoted few, to whom real music is as desirable in July as in December, heard Reinald Werrenrath in the second of a series of three popular lecture recitals, given in the auditorium of New York University.

The program, consisting of *lieder* by Schubert, Schumann, Brahms, Franz and Grieg and Wolf, was prefaced by a few remarks, essentially Werrenrathesque in substance and delivery.

The German poems used by the master song writers call for emotional depth, guided by a keen and healthy intelligence, and Mr. Werrenrath did not fall short. The hearers were in turn exalted by the noble tenderness breathed into Schumann's immortal love song, "Widmung," charmed by the delivery of "Sonnenschein," stirred by the virile bitterness of "Ich grolle nicht." The gratifying quality of the voice and the masterful vocalization was more apparent in the fine *legato* of Schubert's "Du bist die Ruh," Grieg's "En Svane," sung in Norwegian, and Wolf's "Zu Ruh, Zu Ruh." Into the lines of "Der Doppelgänger" Mr. Werrenrath read the ghostly and dramatic atmosphere of Heine's poem and Schubert's prophetic harmonies. In Grieg's "Lauf der Welt" he courageously sacrificed quality and sympathy for the flat tone and imbecilic expression of the village boy and girl, too cowardly to say in so many words, "Ich liebe dich," even when "lips touch lips."

It is impossible further to detail the fine contrasts of intensity, piquancy and joyousness which Mr. Werrenrath infused into the songs of Brahms, Franz and Wolf. The latter is the acknowledged favorite of the artist himself, and the audience shared his enthusiasm, espe-

cially in the joyous climax of "Liebesglück," which closed the program. Mr. Werrenrath generously repeated several numbers, and as a final encore sang Strauss's "Allerseelen."

H. Reginald Spier played the accompaniments with beautiful tone and complete understanding. D. Y.

Tour of Sixteen American Cities for Diaghilev Russian Ballet

The Diaghilev Imperial Russian Ballet, which will be brought to this country next year by the Metropolitan Opera Company, will make a tour of sixteen American cities. The ballet will appear at the Metropolitan for the last four weeks of the season there. Among the other cities in which it will be seen are Chicago, Boston and Philadelphia. Among the 200 members of the organization are fifty-five principals, headed by Nijinsky, Karsawina, Fokine and Fokina. Leon Bakst, the famous Russian colorist, is the designer of the costumes and the painter of the stage settings for the ballet company.

Jenny Dufau's New York Recitals

Arrangements have been concluded for Jenny Dufau's New York recitals, which will take place at Aeolian Hall, on November 4, and January 25. At her first recital an entire program of works by French composers will be given, and at the second a program of the works of Mozart, Reger, Wolf, Humperdinck, Strauss and American composers. At both recitals Miss Dufau will have the assistance of Charles Lurvey, who was her sole accompanist on her tour of last season.

Bridgeport Chorus Wins Sängerfest in Danbury, Conn.

BRIDGEPORT, CONN., July 8.—The Schwäbischer Männerchor of this city won the first prize in the sängerfest held in Danbury on the Fourth of July. The director of the chorus is F. K. G. Weber.

The South Norwalk Quartet Club and the Junger Männerchor, of Orange Valley, N. J., were tied for second prize, which was awarded to the New Jersey organization because its selection was more difficult. The third prize was awarded the South Norwalk society. W. E. C.

An American Lady



Bianca RANDALL SOPRANO

Her voice is as full of golden glow as her hair and she is as lovely to see as to hear.—

Emilie Frances Bauer in *The Musical Leader*.
Bianca Randall, a favorite pupil of Jean de Reszke, sang a program of operatic airs, French and English songs for a fashionable audience in Theater Femina. Mme. Randall has a voice of unusual beauty and freshness and sings with charm and ease that are delightful. Her diction is excellent and the use of her pianissimo is most effective.—Paris Edition "Daily Mail," Paris.

She has a liquid soprano voice of much sweetness and richness of tone and sang with exquisite taste. The *Tosca* aria had to be repeated.—*New York Herald*, Paris Edition, Paris.
Aside from her vocal gifts, Mme. Randall has great dramatic ability and a magnetic personality.—*Fieramosca*, Florence.

Mme. Randall has a clear, vibrant voice of wide range and luscious quality, which has been admirably trained.—*La Revista*, Milan.
In *Madame Butterfly* her voice and manner of singing displayed an art that has reached perfection.—*The Ledger*, Birmingham, Ala.

Four thousand hear Mme. Randall sing.—*The Constitution*, Atlanta, Ga.
Every number was encored.—*The Georgian*, Atlanta, Ga.

Mme. Randall's voice is highly pleasing and these numbers were naive and lovely.—*St. Louis Star*.

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ECHOES OF MUSIC ABROAD

Men Students at Paris Conservatoire Not Permitted to Compete for Prizes This Year—Pachmann and Ysaye Appear as "Allied Artists" in London—Clara Butt Prepares for an Invasion of Russia by Learning Russian Language and Songs—Colon at Buenos Ayres Features "Francesca da Rimini" and Sacrifices Staging of Répertoire Works to Caruso's \$7,000 a Night—Melba to Bring American Baritone Back to This Country from Australia Next Season—French Government Continues Subsidy to Paris Opéra Although It Is Still Closed—A "Compelling and Provocative Personality" as an Asset to Richard Strauss and Debussy

ONLY women pupils have been eligible to compete for the prizes at the Paris Conservatoire this year, in accordance with the decision reached by M. Dalimier, the Under-Secretary of State for Fine Arts. Not that there have been no male students at the Conservatoire, but it is considered that it would be manifestly unfair that those who have been judged unfit for armed service should take advantage of this exemption to carry off prizes for which their more robust *confrères* could not compete.

THE last of the special "Allies' Concerts" at Albert Hall in London brought together Vladimir de Pachmann, representing Russia; Eugène Ysaye, representing Belgium, and Elsa Stralia, a young soprano from Australia, who obviously took a leaf out of her great countrywoman Melba's book when she cast about her for a professional name. This concert framed Ysaye's last appearance for the season.

Gertrude Peppercorn, who is pleasantly remembered here, reappeared before the London public the other day after an absence of two years from the concert stage. A few days later Mark Hambourg threw down the gauntlet to Pachmann by giving an all-Chopin recital, which began with the B Flat Minor Sonata and ended with a Scherzo in C Sharp Minor, and—*mirabile dictu!*—did not include the A Flat Polonaise.

THAT enterprising English contralto, Clara Butt, now has her eye on Russia as a future field of conquest. For the matter of that, she is not the only English singer whose future plans include the bear-shaped country in their scope. Emil Mlynarski, the Polish conductor, has emphasized the opinion that English singers will be received with open arms in Russia after the war "and those able to sing and converse in Russian will reap a golden harvest."

Mme. Butt, accordingly, is taking time by the forelock and industriously applying herself to the Russian language. She professes to be enamored of the language and is said to be making noteworthy progress. A propos, a London writer points out that the correct pronunciation of Russian is by no means as difficult for English singers as the accurate pronunciation of French. A prominent Russian in London went so far the other day as to say that if a singer has a good diction in English he will have an equally good diction in Russian, "for, after all, the sounds are absolutely the same as in English."

An English singer named John Kimball in the cast of the recent performance of "Pique-Dame" at the London Opera House learned his rôle in Russian before taking any lessons in the language, but Russians who were present at the performances believed he was Russian, so accurate was his pronunciation.

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G. E. SHEA OF PARIS

The possibilities of Russia as an El Dorado for concert artists have already been demonstrated by Josef Hofmann, who made more money for twenty concerts there a couple of years ago than he or any other pianist has ever made from a similar number even in this country.

UNTIL he retired two or three years ago Wilhelm Grüning was one of the Berlin Royal Opera's leading tenors. The misfortunes of war have been

the staging of many of the works sung this year is markedly below the established standard of the house.

The conductor-in-chief at the Colon this year is Marinuzzi. The chorister is Romei, one of the Metropolitan aides.

NELLIE MELBA says that if the Australian Government should call upon the women to help make ammunition she would be one of the first to offer her services. "I would not mind if I



Italo Montemezzi with His Family

The composer of "L'Amore dei tre Re," the most successful Italian novelty of recent seasons at the Metropolitan, is here shown with his parents and the Countess Costa Zenoglia. Montemezzi is now at work on a new opera. The photograph was taken by Lucille Lawrence, the American Soprano, who began her career at the Metropolitan during the Conried régime and has since been singing in Italy.

brought home to him with painful insistence, as two of his sons have now been killed at the front, the second having died in the recent fighting at Arras.

DOWN in Buenos Ayres Zandonai's "Francesca da Rimini" has been the featured novelty of the season thus far at the Colon and in the name part Rosa Raisa, one of Campanini's new singers of the Chicago Opera Company last season, has won a personal success. Her *Paolo* is Ippolito Lazzaro, who is credited with a tenor of fine quality.

Mascagni's "Iris" has been revived with the soprano Rizza, the tenor De Muro and our old baritone friend Mario Sammarco in the principal rôles. Sammarco is, next to the only Caruso, the most substantial artistic pillar of the company. Another member of this year's company is Carlo Galeffi, the baritone, formerly of the Boston and Chicago-Philadelphia companies.

The \$7,000-a-night figuring in Caruso's contract in the wealthy Argentine city is evidently something more substantial than a mere figment of press agent imagination. The correspondent of *La Nuova Musica* refers to it in its equivalent Italian terms, 35,000 liras, and complains that as a result of the great tenor's receiving this unprecedented fee

had to work fourteen hours a day making munitions of war," the diva told a Sydney interviewer not long ago. "All the time off I would ask would be about three hours for sleep."

Her \$31,000 concert in Melbourne for the Belgians, at which she auctioned off a flag for \$10,500, was only a part of the Australian soprano's campaign. In addition to its receipts she had already raised \$35,000 for the Belgian funds by other concerts and \$40,000 for the Red Cross Fund.

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Among the few English-speaking singers who really understand the art of lieder singing, Mr. Vivian Gosnell deserves to take a high rank.—The London *Globe*, May 27, 1914.

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her tour here next season she will have in her supporting company the American baritone, Robert Parker, who has won to himself a large following in Australia during the past year. After serving his apprenticeship in opera in Cologne and other German cities Mr. Parker became a member of the Quinlan Opera Company, with which he put a girdle around the earth in forty weeks, instead of Puck's forty minutes. Like David Bispham in this country, Mr. Parker followed up his concert season with a vaudeville engagement in Sydney.

ALTHOUGH the doors of the National Opéra in Paris have been closed since the outbreak of the war the annual subvention of \$160,000 has not been withheld this year. When the matter came up for discussion in the Chamber of Deputies the other day the ministerial decision was announced and accepted that in view of the immense expenditures the State is called upon to meet in any case because of the war, such a comparatively insignificant sum as the subvention represents should not be prevented from reaching the personnel of the Opéra dependent upon it.

SO few composers ever measure up in their actual personalities to the pictures their public has fondly conceived of them that it would seem the better part of wisdom for the majority of those whose works appeal to the public's imagination never to emerge from the mysterious half-light of private life. Many a popular author has wrought havoc with the selling power of his books by permitting his personality to be exploited by some lyceum manager, and composers run a similar risk.

The musical public is notoriously susceptible to personal appearances, and many of the great artists have long since learned the value of presenting what has been called "a compelling and provocative personality." In fact, most young artists master this secret long before they are really qualified for the career they are pursuing.

Richard Strauss is one of the musical giants fortunate in possessing one of these "compelling and provocative personalities." Gerald Cumberland thinks it has become "vastly more intriguing," as he rather quaintly expresses it, of late years, and recalls in *Musical Opinion* how much more impressive Strauss looked when he conducted his ballet, "The Legend of Joseph," at Drury Lane a year ago last month than he had a few years earlier. "His face was tanned, his carriage erect, and in his manner was half-revealed just a shade of contempt. That is just what the public wants: it loves to feel that its great men are slightly contemptuous toward it. That is why Bernard Shaw is so widely adored."

On the other hand, Arnold Schönberg is an outstanding instance of a man at a disadvantage in this respect. Why? Because "you would never guess either from his face or from the back of his head that he was a daring Futurist, who had incurred either the hatred or contempt of half the musical people of Europe."

[Continued on next page]

ECHOES OF MUSIC ABROAD

[Continued from page 11]

Another man who would be well advised never to appear in public, according to the English critic, is Vincent d'Indy. Here is "a thin Frenchman with a manner at once timid and deprecating." He recoils from any suggestion of broad effects, of coarseness. He shrinks. When he plays the piano, it is as though he were on his guard against sharing the common humanity of his listeners. He is dim and distant, like a professor in his study.

But Debussy, on the contrary, sets you wondering about him. He does not impose himself consciously upon his audience, for he is never quite comfortable on the platform, but there is about his

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personality a suggestion of secrecy, of aristocratic aloofness, of inextinguishable sorrows. You wonder what he is really like, and you wonder all the more when you begin to realize that you will never find out. This is not, Mr. Cumberland thinks, a pose on his part. No doubt he knows perfectly well what is the effect he has on his public, but he does not seek to emphasize it; if he did, he would run the danger of appearing ridiculous.

* * *

SINGERS who are not addicted to accurate intonation will doubtless be all the more careful to avoid the hour of six for public appearances as a result of the experiments Dr. Bachrach has been conducting at the Physiological Institute in Strasburg. Fortunately, the customs of practically all countries debar this hour from concert schedules, though the late afternoon concerts run perilously close to it.

Dr. Bachrach has been trying to determine whether the sense of hearing varies in the average person at different times of the day. Many experiences would indicate that it does, but the special acuteness at night, for instance, is usually explained on the ground that the distracting noises of the day are then eliminated, throwing the night noises into bolder relief.

The results of Dr. Bachrach's experiments go to prove that the aural nerves are equally responsive at corresponding hours on different days. Only at six o'clock in the evening was it found that there is any variation worthy of consideration—at that hour the sense of hearing is most acute. At night, on the other hand, it is not particularly marked—at any rate not more so than at noon. With some subjects examined it was found that there is an increased responsiveness early in the forenoon, but with others exactly the reverse was the case.

* * *

WHEN Sir Edward Elgar made the remark the other evening in London that a musical education never killed a man's originality he also expressed his regret that he had never had one himself. This will not be a pleasant morsel to swallow for those critics of academic training who have been wont to point to Elgar as a man who has become his country's greatest composer without ever having been through the stereotyped routine.

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"This talk about the uselessness of education in music is all tomfoolery," Sir Edward told the Graduates of the Royal Academy of Music at their annual reunion. "No education ever killed a man's originality; if he has any it will come through. As a youth I longed to go to the Royal Academy. It was a dream which never came true. I know that I am no better for having been unable to get there, but worse. To say the least, I have lost time by not being taught. All these remarks about the failure of our teaching institutions are beside the point. They cannot give voices, or fingers, or genius, of course, but in training and directing these they have done splendidly.

"It irritates me to read that a fortunate accident deprived me of a regular musical education. I am not pleased at having been deprived of this; I am sorry!"

* * *

INAYAT KHAN, the remarkable Hindustani musician, who has been introduced to London this summer, deplores the idea that music should be looked upon as a diversion, as this would mean that the commonest art is the most popular. The musician's therapeutic value, he contends, must depend upon his holding the opposite view, as also upon his completely forgetting himself during the act of healing.

J. L. H.

ZACH ORCHESTRA TO AID SHAKESPEARE CELEBRATION

St. Louis Symphony to Present Works Inspired by Master—Business Men in Orchestra

ST. LOUIS, Mo., July 17.—The St. Louis Symphony is the first orchestra to assist in the plans of the Drama League of America for a nation-wide celebration of the Shakespeare tercentenary in 1917. For the last pair of concerts of the coming season, scheduled for March 17-18, 1917, the orchestra will present an entire program of works inspired by the writing of the great poet. To assist the musical movement the Librarian of

Congress has prepared an enormous list of compositions, both new and old, whose themes and motives have been inspired by Shakespeare's writings. The soloist engaged for this pair of concerts will be the gifted young American soprano, Anna Case, and she will also carry out the thought with her part of the program.

The City Club of this city, which is always known to sponsor everything of a civic and democratic nature is the possessor of a mandolin orchestra composed of business men, about thirty in number. The orchestra was formed early in March of this year through the efforts of Herbert W. Cost, who is the conductor. The members meet twice a week at noon and have an hour or more of music after their luncheon. The roster contains the names of doctors, merchants, brokers, lawyers and Messrs. Poepping, Haenschen and Fischer, three of the most prominent professional musicians in St. Louis. All three are members of the club and assist with the orchestra in an amateur capacity on instruments with which they are none too familiar. Alfred P. Hebard is assistant director and Fred C. Lake, secretary.

Inquiries directed to the schools and colleges here indicate that many of the teachers are scattered all over the country and still some are remaining here for the hot months. Ernest R. Kroeger is in California and will remain there the rest of the summer. Mr. and Mrs. Victor Ehling are at Manitou, Col., and Glenn Lee, the tenor, is spending his summer at Cascade, Col. Clara Wuellner is taking a course of study with Miss Chase of Chicago at her summer studio in Ludington, Mich. Harrison Williams has again taken a post for summer instruction at Mt. Eagle, Tenn., and will do some concert work at several of the Chautauquas. The stay-at-homes include Mme. Karst, Albert C. Wegman, Victor Lichtenstein and many other prominent musicians. William John Hall is leaving next week for a trip of several months. Conductor Zach of the orchestra is spending the summer in the eastern resorts around Boston with his family.

H. W. C.

At the Shepard School of Music, Mrs. F. H. Shepard, director, Orange, N. J., certificates for the satisfactory completion of the piano teachers' course have been awarded to Bertha Ladd Hoskins of Orlando, Fla., and Clio Le Noir Caldwell of McAlester, Okla.

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MARY GARDEN TO RETURN AS CONCERT STAR

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AN interesting return to America of one of its favorite artists will be the reappearance of Mary Garden in the approaching season, this time as a concert artist.

The season of 1914-15 discovered this prima donna aiding the Allies to the uttermost of her powers; penetrating to the actual zone of battle, and abandoning pecuniary and artistic rewards to give of her strength, time and purse to a cause which fired her enthusiasm. Miss Garden yielded to the persuasions of her manager and her friends and consented to re-enter the arena of concert, signing a contract with R. E. Johnston to tour the United States in a series of concerts under his management. Numerous engagements in all parts of the Union have already been booked for Miss Garden, who is said to be in superb health and fine vocal form.

Her Work with Hammerstein

It was an eventful day in the career of Oscar Hammerstein (himself an originator) as an operatic impresario when he launched Mary Garden, an un-pressaged, unknown quantity as far as the United States was concerned, upon the quasi-maelstrom of opera in New York. It was also an eventful day for America when this prima donna lifted the curtain upon a new era in affairs operatic in the New World. She dared to turn her back upon the alleged romanticism, dull, dreary and formal, characterizing the methods of the prima donna of an elder school, because she dared to be herself. She merged that very self into alien feminine figures, infusing into them her own original and charming personality.

She instituted revolutionary reforms upon the technical as well as the esthetical sides of her delineations, substituting flesh and blood heroines, pulsating with the joy and warmth of life for the conventional lay figures which expressed themselves with the tempera-



© M. H. Johnson

Mary Garden, Noted American Soprano, Who Is to Return Next Season for a Tour in Concert

ment of papier-mâché idols. Miss Garden might have exclaimed at the apogee of her career as leading prima donna of

the Manhattan Opera House in its lusterful days: "Nous avons changé tout cela."

With Miss Garden as the leading performer, there was established in this country the régime of French opera and the cult of Gallic composers, besides an impetus to a more general and analytical study of the works of the French school. Her work added voluminously to what was before an overly-restricted operatic repertory in the Western Hemisphere.

Histrionically she proved a revelation. Though she dominated the scene she was never out of the picture; and she possessed an almost uncanny intuition for contrasts. The figures of her repertory prove this: *Thaïs*, *Mélisande*, *Salomé*, the spiritualized young *Jongleur*, all pulsated with vital force and the power to express variety in mood and action. As *Louise*, Miss Garden depicted the stillness of the spirit locked in a very trance of introspection; clearly silhouetted against the intense, fiery rebound of a soul forced to give vent to its mad exaltations—its stressful yearnings for liberty and love.

After her creating of her remarkable operatic vogue in this country the services of the distinguished artist were demanded in all parts of the Union. Engagements for her appearance in concerts were arranged relatively soon after the singer made her sensational successes in the Manhattan Opera House, and Mary Garden became a star in concert as she was a stellar magnet in opera.

Extended Tours for Marie Kaiser

Walter Anderson has booked Marie Kaiser for many important engagements the coming season, including the Pittsburgh Male Chorus, Dec. 10; Fall River Women's Club, Feb. 21, and a western tour through Ohio, Illinois, Indiana, Missouri, Kansas and probably into Texas and Louisiana for November. Miss Kaiser gave a recital at Omaha, July 18, en route to St. Paul, where she will remain until her engagement at Chautauqua for the month of August to sing "Judas Maccabeus," "Aïda," "Messiah," etc.

The members of the Boston Symphony Orchestra have scattered in all directions throughout the country, for the work of the orchestra for the season of 1914-1915 came to an end on Saturday evening, July 3, with the last of the "Pop" concerts in Symphony Hall, Boston.

Among the Italian musical personages called to military service are Taurino Parvis, the former baritone of the Metropolitan Opera Company, and Duca Uberti, Visconti di Modrone, president of the Scala company in Milan.

FLORENCE THE AMERICAN

TALES OF HOFFMANN

New York Herald, Nov. 4, 1914.—By far the comeliest Doll this city has seen and with a most engaging personality, Miss Macbeth found herself accepted before she concluded the one air of importance which she sang last night and which she was obliged to repeat on the insistent demand of a large audience. The voice she disclosed has charm of quality, freedom and flexibility.

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Brooklyn Eagle, Nov. 18, 1914.—The performance was a distinct personal triumph for Miss Florence Macbeth as Lucia. Her expression, control and diction, to say nothing of her personal appearance and acting ability, brought repeated curtain calls. Her rendition of the mad scene was excellent.

New York Evening Telegram, Nov. 18, 1914.—The famous Sextette and the mad scene were of course the most popular portions of the performance. Miss Florence Macbeth's florid coloratura delighted her listeners last night.

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RESUMES HIS OLD PLACE

Carlo Fischer Returns as 'Cellist to Minneapolis Orchestra

MINNEAPOLIS, July 17.—The Orchestral Association of Minneapolis announces the return of Carlo Fischer, assistant manager for the last four years, to his activities as an instrumentalist. During the spring tour of the orchestra Mr. Fischer occupied his old place a few times in the absence of one of the 'cellists, and the temptation to take up his 'cello again permanently was too strong to be resisted. Mr. Fischer will resume his position in the orchestra and will share the first desk with Cornelius Van Vliet, principal of the 'cello section.

Edmund A. Stein, former manager of the St. Paul Symphony Orchestra, will succeed Mr. Fischer as assistant manager and will look after the details for both the Minneapolis and St. Paul concerts.

Mr. Fischer, who has been compiling the program notes the last three years for the various concerts of the Minneapolis Orchestra, will continue this work as well as the editing of the program books. Manager Wendell Heighton remains as the business head of the organization.

Houston Teacher and Choir Director on Annual New York Visit

Mrs. John Wesley Graham, a prominent vocal teacher and choir director of Houston, Tex., was in New York last week on the annual summer visit which

she makes to the metropolis for the purpose of securing new choral works for the choir of the First Methodist Church, of which she is the director. This choir comprises seventy-five voices. Previous to her departure for New York Mrs. Graham introduced 114 pupils in a twilight and an evening program on the same day.

Laura Littlefield Soloist in Recital at San Francisco Fair

Laura Littlefield, soprano, of Boston, was the assisting soloist at an organ recital given by Archibald T. Davison, organist of Harvard University, in Festival Hall at the Panama-Pacific International Exposition on Friday evening, June 25. Mrs. Littlefield's contributions to the program were "With Verdure Clad" from Haydn's "Creation," "Hear Ye Israel" from "Elijah," and Henschel's "Morning Hymn." Mrs. Littlefield scored an emphatic success with her artistic singing. She is spending the entire summer in the West and at the Exposition, and will not return to Boston until September.

Quartet of Saenger Artists at Omaha Festival

At the large festivals held throughout the country the past season, it has frequently occurred that three or four of the soloists have been pupils of Oscar Saenger. At the festival in Omaha, Neb., held from July 21 to 24, four of the five artists are Marie Rappold, soprano; Christine Miller, contralto; Paul Althouse, tenor, and Henri Scott, basso, all of whom studied with Mr. Saenger.

MR. TETAMO'S VOICE WORK

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An exponent of the Italian method of voice teaching who is an active pedagogic force in Albany and Catskill, N. Y., is Nino Fernando Tetamo. Signor Tetamo studied harmony, counterpoint, composition and singing theory with the noted teacher, Carmelo Fodale, director and professor of the Royal College of Music in Palermo; piano under Signor Bonanno, and practical work in orchestra, concert and opera repertoire with the prominent conductors, Frederico Nicolas and Galdino Gialdini.

Nino Fernando Tetamo "One of the most important factors in the study of singing is respiration," says Mr. Tetamo. "Most people think that physical exercises improve the breathing and consequently the voice. This is a great mistake. Whoever sings must breathe unconsciously, as naturally as when he sleeps. The singer must not disobey the law which governs this natural function. The student of singing, professional or amateur, must not break the periods of study or he will lose what he has learned.

"To study singing by oneself, without a teacher," says Mme. Marchesi, "is a delusion."

Orville Harrold to Sing at Hippodrome

Charles Dillingham has engaged Orville Harrold, the American tenor, formerly of the Hammerstein Manhattan Opera Company, to take a prominent part in the New York Hippodrome production, which will be made in September.

Francis Macmillen, the American violinist, under the management of the Booking & Promoting Corporation, has been spending the preliminary weeks of his 1915 summer vacation in preparing for publication a number of compositions. They will be issued by his publisher early in the fall. Macmillen left New York last week for his summer home in Ohio, his native State.

Signor Edoardo Ferrari-Fontana and Mme. Margarete Matzenauer form the center of a musical group at Schron Lake. Besides these two Metropolitan Opera stars, there are Otto Goritz, Carl Braun and Mrs. Braun, Mme. Ober and Herman Weil.

Marcia van Dresser, who made such a favorable impression last season when she was heard for the first time in concert after several years of successful operatic work in Germany, will be heard in recital this fall in New York, Boston, Philadelphia, Chicago and other cities, in addition to appearing with the Chicago Opera Company.

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WHERE MUSIC MOLDS THE FUTURE CITIZEN

How the Settlement Music School of Philadelphia Has Broadened and Lightened the Lives of the Children of the Foreign Quarter—Art as the Handmaid of Civics

By CLAIRE P. PEELER

IT was the first Sunday of spring. Outside, in the narrow street, played dirty, ragged children, calling to each other with raucous voices and much laughter. There strolled by two sailors, for we were near the river. Across the street were small lodging houses with Hebrew signs; a Hebrew rabbi's name in English on one of them; a plumber's shop; on the outside of one house a disproportionately large, red, iron fire-escape, showing obedience to the law by the manufacturer who carries on his trade—probably "sweating"—within.

Inside—two plain rooms with their brown-painted walls here and there brightened by a Melezzo da Forti photograph, a Mino da Fiesole plaster reproduction. In the one room, a piano, some violin stands, a group of musicians of the same class as the children who played outside, ranging in age from seven to sixteen. In the other room, rows of mission chairs, occupied by a strangely assorted audience. A few women, obviously of the wealthy class, made little groups here and there. The other listeners were young boys, women, little children, a few older men, all of the neighborhood. All the women were bareheaded, for at Fourth and Christian streets, Philadelphia, hats are negligible and hair dressing is sketchy, even though brightened occasionally by a great rhinestone comb. All the boys were much better dressed, in ready-made clothes, than their sisters, but everybody was clean. And all, visitors, neighbors alike, were lost, absorbed in the Air de Ballet of Chaminade, played wonderfully by a young girl at the piano.

That was our introduction to the Philadelphia Settlement Music School. The music rippled on, taking on its flow the dreams of those work-tired women, the open-eyed, eager-faced boys, the grave men. From a world too sordid to hold a single gleam of beauty they went to fairyland—and we, who had come to see, followed them there.

It was the fourth number that afternoon. First the little ones had played for us—it tires them too much to wait for their "turn." So Katie of the eight years and the painstaking technique, had played a little Clementi prelude. Charlie, the ten-year-old 'cellist, whose head barely came above his instrument, had



given us Massenet's "Elégie" to the accompaniment of one of the volunteer teachers. He had done it splendidly, too, for his years, had Charlie, with an intonation and a rhythm and, above all, a feeling that delighted the two professional critics in the audience.

Little Ambrosio, the Italian violinist of fourteen, had a hard task before him in the elaborate "piece" he had chosen. But it was played lovingly, conscientiously; afterwards it was a delight to see him absorbed in listening as two of the pupil-teachers played a Haydn sonata for violin and piano, to show the work of the ensemble class. Some day Ambrosio will belong to that class. See if he doesn't!

A Fervid Performance

Then an Austrian boy of fourteen dashed—there is no other word for it—into one of Mendelssohn's "Songs Without Words." All the fervor of the born player was added to technique that showed long and careful practice—and we sat, all of us, entranced.

"That boy is a wonder!" one of us said, after the concert, to Johan Grolle, presiding spirit of it all, former first violin of the Philadelphia Orchestra, Dutchman, enthusiast, idealist, practical

man, lover of his kind—in a word, head worker.

"Yes," Mr. Grolle said quietly. "He's a clever chap. He makes five dollars a week now. That is very good for his age—and his kind."

"What about this young Russian violinist?" we asked. By that time we had drifted upstairs to a piano room and had found ourselves in the midst of the extemporized "practise," the two pupil-teachers at the violin and piano and the extemporized audience lost in listening, beating time, applauding, and, be it said, criticizing sharply.

We slipped outside to continue our conversation. For the music-lover on Christian street, as elsewhere, has not much patience with whispered conversations during a Haydn sonata.

"The Russian violinist is about seventeen," Mr. Grolle said. "He has been five years here from his native country and he plays well now. In fact, he has always felt music, though, when he first came here he was mentally very backward. He has had to learn a great deal, and you see he can take only an hour and a half each day for his music. The rest of the day he works."

"My goodness!" ejaculated one of his hearers. "Seventeen—an hour and a half each day for music, works the rest of the time, and plays Haydn like that! And me hounding my four children to the piano every day of my life!"

Mr. Grolle laughed. He is a tall young man, with the keenest and kindest gray eyes imaginable back of his spectacles. His black hair is already touched a little with gray; he has the large nose of the man with executive ability and the firm mouth of the born worker.

Origin of the School

From him we learned further of the rise and progress of the Music Settlement School. In 1909, the idea occurred to two philanthropic Jewish women to make use of the love of music innate always in the residents of the foreign quarter—and to make use of it not only

"A School Where the Influence of Music Is Used for the Development of a Higher Type of Citizenship"—Some of the Bright Pupils of the Philadelphia Settlement Music School in Their Much Cherished Practise Hour

musically but to broaden their lives in every way. In a word, to make "a school where the influence of music is used for the development of a higher type of citizenship."

In 1914, the idea having grown amazingly and succeeded far beyond the initiators' original hopes, the school was incorporated. Mrs. Samuel Fels is the president, L. Howard Weatherly is the treasurer, and Mrs. S. Burns Weston, the secretary. Such leading citizens as Alexander Van Rensselaer, Cyrus H. K. Curtis, Owen Wister and Mrs. Harold Ellis Yarnall are among the honorary vice-presidents, and such excellent managers as Dr. Edward Keffer, Harry R. Baltz, Mrs. Edward Bok, not to mention Mr. Grolle, are among the members of the executive committee. Mrs. Isidore Kohn, Mrs. Frances Wister, Helene Boericke, Horace Fleisher, Oswald Chew and Mrs. L. H. Weatherly are on the board of directors.

So equipped and managed, the little school looks forward to expanding into something that truly shall leaven the whole lump of indifference among the fortunate and of ignorance among the less well endowed. The situation of the house, on the edge of the Jewish quarter, impinging on the Italian colony, with the Pole and Russian settlements close by, makes it almost cosmopolitan, and there is also a strong dash of Irish-American in the immediate vicinity.

[Continued on next page]

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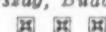


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Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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WHERE MUSIC MOLDS THE FUTURE CITIZEN

[Continued from page 15]

There is no free teaching. On that point the management insists strongly. If you can pay a certain very small fixed sum for each lesson, well and good. If you can't you can earn it. Perhaps you clean the pianos, perhaps take care of the rooms, arrange the music, do clerical work, sweep the pavement. "Everybody has his job," says Mr. Grolle. Also, if you happen to be very thrifty, have saved a bit and are able to pay twice as much as the school asks, the school keeps you in mind always, but it hands you over to other teachers. Every pupil is registered according to the card index system. On the card is the name of the pupil, the teacher he is assigned to, the instrument he is studying, his residence, father's name and occupation, and the name of his mother, brothers and sisters. Sometimes that card reads like the index of a biographical dictionary!

All these points are necessary, not only to avoid complications such as fallen human nature makes possible everywhere, but also for the identification for all time of that particular pupil. For the music school is a vocational school, practically—it's going to have manual training when that new building is finished—it's an employment bureau in actual operation; and sometimes it's nearly a divorce court, a desertion court certainly—a court of Solomon, judging by the problems that are brought it to settle.

The piano, violin, 'cello, mandolin, guitar and cornet all have their devotees, ranging from the 140 pupils of the piano to the two lovers of the cornet. Thirty pupils study orchestral work, eighty-five the violin alone and fifteen study vocal music. The two choruses number twenty and twenty-five, junior and senior respectively.

There is a study hour for children, their homes usually being undesirable places to study anything but human nature, and to all the school is open at all times. On the Sunday afternoons when, as the notice modestly states, "the public are invited," tea and cake are served alike to the neighborhood resident and the casual visitor from other localities.

Shakespeare Club Flourishes

A Shakespeare Club flourishes and three sixteen-year-old boys who sat near

us at the concert must have been members, for they alternated their keen criticism of the Haydn Sonata's performance with a more or less excitable discussion of "Macbeth." The Boy Scout Group, which was acting as guides, ushers, interpreters and escorts that Sunday afternoon, was deep in the woman suffrage question as we came in. There are play hours, girls' clubs, a

walking club, a musical game club. Nothing has been omitted that the ingenuity of moderns can devise for the sharing of the good thoughts of life among all who wish them.

Always back of the amusement is the idea to help these children and their parents towards the ideal of good citizenship. One must be honest, clean, true, must work hard and not take

charity, and one must always look for a chance to help others. Thirty-seven volunteer teachers have the normal course—for the condescending amateur has no place in modern efficient help.

"It's a job worth giving one's life to," says the Head Worker, "and it pays one for every effort one can make, to learn life and living as these neighbors of ours teach them to us!"

VINCENT ORIENTAL CYCLE REVIVED AT CHAUTAUQUA

"Garden of Kama," Given Hearing Every Five Years, Has for Its Interpreters the July Quartet and the Composer—First Ernest Hutcheson Recital—Georgia Organist in Two Programs

CHAUTAUQUA, N. Y., July 17.—The past week has been full to overflowing with concerts and other musical affairs. The Sunday evening services are devoted entirely to music and we hear the large chorus and orchestra, the Memorial organ and the soloists on these occasions, as well as some remarkably excellent congregational singing.

The first recital of the week was given at Higgins Hall by Austin Conradi, pianist, and proved of real interest to a large number of music lovers. His program consisted of numbers by Bach, Scarlatti, Couperin, Schubert and Beethoven. Mr. Conradi has the real artistic insight and plays in a positive, satisfying manner. His program gave evidence of his musicianship and artistic ability.

On Monday evening, July 12, a program was presented by the members of the Chautauqua music faculty, and gave an opportunity to local music lovers to hear those in charge of the Summer Music School as performers. While not all of the faculty was represented upon the program, those who did appear gave excellent accounts of themselves. They were Austin Conradi, Henry B. Vincent, Charles Washburn, Marie Miller, Sol Marcoison and Ernest Hutcheson, with F. G. Shattuck at the piano in accompaniments.

The second of Sol Marcoison's violin recital series was given at Higgins Hall,

on Tuesday afternoon, and proved another rare musical treat. He chose for his program the violin works of Wieniawski. Lucretia Jones gave artistic support at the piano.

On Tuesday afternoon, July 13, in the Amphitheater, our second visiting organist of the season, James R. Gillette of Macon, Ga., made his first appearance in recital. Mr. Gillette is an organist of sterling worth and plays like a veteran. His audiences were large and he proved himself an artist. His playing was particularly clean. His second recital was equally as interesting and well presented as the first and he won many admirers while here.

The event of the week at the Amphitheater was the singing of the song cycle, "The Garden of Kama," by Henry B. Vincent, resident organist. The poem is by Lawrence Hope, and Mr. Vincent has been very happy in his musical setting. There are solos and ensemble numbers that command the careful attention of both singers and hearers, and the large audience showed its appreciation both of the composer's work and of the singing of the July soloists in no uncertain manner. Both the artists and Mr. Vincent, who, by the way, was the accompanist for the work, were recalled at the completion of the cycle. The July soloists gave further evidence of their artistry. Assisting soloists were Sol Marcoison, violinist, and Ernest Hutcheson, pianist. This marks the third performance of the "Garden of Kama" at

Chautauqua, the years of its performance being respectively 1905, 1910, 1915.

The first of Ernest Hutcheson's piano recital series was an event of Thursday, July 15. Mr. Hutcheson was greeted by an audience that taxed the seating capacity of Higgins Hall and gave a program of rare interest, playing only as he can play. Mr. Hutcheson proved that he has a high place among artists of the piano in the world to-day. His program was well selected and comprised works by Beethoven, Schubert and Chopin.

The Chautauqua Orchestra made its initial bow to local people on Friday and is welcomed by the large colony of music lovers. The men composing its personnel are professional men of high musical standing.

On Saturday evening, July 17, a popular concert was presented by the Chautauqua Choir, Orchestra, the soloists for July, Sol Marcoison, violinist, and Ernest Hutcheson, pianist. L. B. D.

Miss Barrows and Mr. Foster in Recital at Boothbay Harbor, Me.

BOOTHBAY HARBOR, ME., July 10.—The first recital of this season's session of the Commonwealth School of Music, at the Art Colony, was given in Assembly Hall on Tuesday evening, July 6. The program was presented by two faculty members, namely, Harriet Eudora Barrows, soprano, and Albert T. Foster, violinist, with Clarence G. Hamilton, director of the school, at the piano. A delightful group was sung by Miss Barrows. Her beautifully clear and resonant soprano voice, skilfully handled, and her rare charm of manner made a strong appeal to the large audience. W. H. L.

Kathleen Howard, the contralto, has been engaged through Haensel and Jones to sing *Delilah* for the production of "Samson and Delilah" to be given by the St. Louis Pageant Choral Society, Nov. 15.

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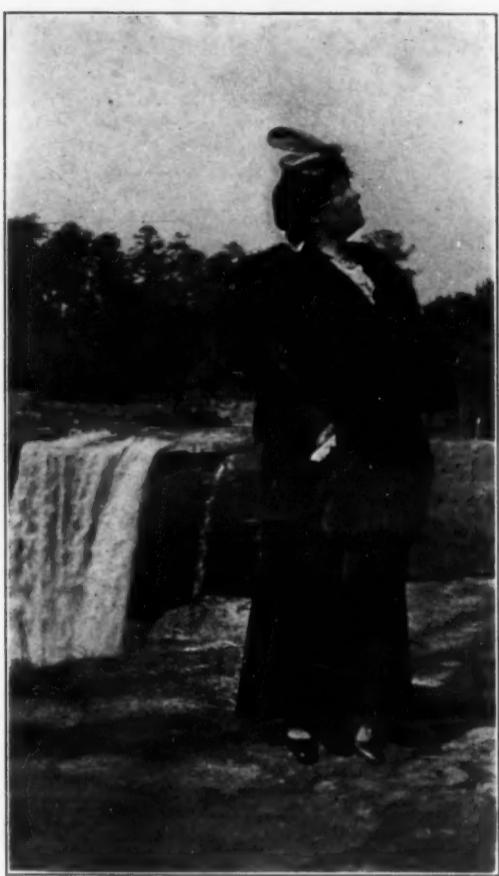
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Among the American concert artists who have succeeded in establishing themselves securely in the favor of their own countrymen is Bianca Randall, the Southern soprano, who is making preparations for another tour here next season. Mme. Randall, who will be remembered as a product of the de Reszke studios in Paris, and who sang in various European opera companies before she returned to the United States a few seasons ago, has been heard particularly in the South and West. Her manager, H. E. Reynolds, has announced that he will present this gifted singer in a New York recital during the coming season.

ANN ARBOR SUMMER SESSION

Unusually Strong Faculty This Year—
Two Recitals

ANN ARBOR, MICH., July 16.—The annual summer session of the University School of Music opened on Monday, June 28, under unusually favorable conditions. For the first time since the inauguration of a summer session in music at the university city, Director Stanley and several heads of departments, as well as a number of the senior instructors of the regular session, remained during this special session.

Albert Lockwood, head of the piano department, who was absent on leave during the past academic year, returned late in June, and many students enrolled for instruction with him. Many pupils are at work with Theodore Harrison, head of the vocal department, and distinguished as a concert baritone. Earl V. Moore, head of the organ department,

who has just been appointed official organist of the University of Michigan, also has a large class of advanced students. The work in violin is in charge of Marian Struble. Other instructors present are: Frances L. Hamilton, Nell B. Stockwell, Edith B. Koon, pianists; Ada Grace Johnson, Nora C. Hunt, Kenneth N. Westerman, in the vocal department. Among the prominent students enrolled during the summer may be mentioned:

Faye Allen, Elizabeth Bennett, Horace L. Davis, Mrs. Sula Dove, Mrs. Alice Fish, Mrs. Anna Shram Imig, Emma Knoopp, George P. McMahon, Edward J. McNamara, Leonora Allen, Howard Porter, Mary Ross, Alice Dean Adams, Catherine Westervelt, Carrie Staggs and John Alexander Meldrum.

During the summer a series of complimentary weekly recitals is being given by members of the school faculty. On June 30 a program was given by Albert Lockwood, Kenneth N. Westerman and Marian Struble; accompaniments by Frances Louise Hamilton. On June 7 a program was given by Earl V. Moore and Nora C. Hunt. These were attended by audiences of several thousand. On July 6 Professor Stanley gave a lecture before a large audience on folk-songs.

On Tuesday afternoon, July 13, the Stearns Collection of Musical Instruments, which was recently re-classified and arranged in commodious quarters especially prepared for it in Hill Auditorium, was placed on public exhibition.

C. A. S.

HAROLD HENRY'S SEASON

His Tour to Extend from Peterboro to
Pacific Coast

Harold Henry, the American pianist, played a recital in Mandel Hall, University of Chicago, Thursday evening, July 22, for the benefit of the University Settlement. This will be the last appearance of Mr. Henry in Chicago for some months, as he will leave immediately after the recital for Peterboro, N. H., where he is to play the Concerto in D Minor by MacDowell at the MacDowell Festival. Following the MacDowell Festival the pianist will tour New England, after which he will visit the Panama-Pacific Exposition.

While on the Pacific Coast Mr. Henry will give a series of piano recitals in the leading cities of California, Oregon and Washington. Heretofore the New York appearances of Mr. Henry have been limited to one each season, but he will give a series of four recitals in Aeolian Hall during 1915-16.

Reed Miller, the tenor, and his wife, Nevada Van der Veer, the contralto, have been making phonograph records before going to Musicology, R. I., near Narragansett. From there they will go to Camp Happy, Otsego Lake, N. Y., not far from Cooperstown, where for several summers they have spent a month or more.

Walter Anderson, manager for Henriette Wakefield, has closed an engagement with the Buffalo Orpheus Society for an appearance April 17. A Canadian tour is also being arranged for this popular contralto, late of the Metropolitan Opera Company.

Carrie Bridewell, the prominent contralto, sang in Greenwich, Conn., on July 21.

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CARRIE LOUISE DUNNING, the originator of the Dunning System of Music Study for Beginners has opened her normal class for teachers at Portland, Ore., and will open others in Chicago, August 4, and in New York, September 18.

Mrs. Dunning aroused much interest when she appeared before the Northwest Music Teachers' Association at Tacoma, demonstrating the Dunning System. She was assisted by Mrs. Clara Michell Lewis, who has taught her system in Tacoma for four years. Several of Mrs. Lewis's little pupils appeared in the demonstration, as shown in the pictures above.

The upper photograph shows Mrs. Lewis with her class of Dunning pupils, three, four and five years old. In the center is another illustration of the methods used in developing in the pupil the power to think for himself. The lower picture reveals the class of children three years old playing a quartet, with a child six years old directing.

The teachers of the Denver Dunning class have sent out a letter urging other teachers to take the course. They point out that the breadth of the work is such

that it is not only suitable for children, but can be adapted to persons of any age not yet thoroughly acquainted with the rudiments of music.

Ethel Leginska, the English pianist, will be soloist at the Portland (Me.) Festival, October 13, and at Bangor, October 9.

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New York, July 24, 1915

THE ANTI-GERMAN OPERA CAMPAIGN

Intelligent music-lovers need feel no apprehension over the nonsensical report which found its way into several New York papers last week concerning the possible abandonment of German opera at the Metropolitan next season. Officials of that institution have, in fact, lost no time in repudiating such a possibility. The preposterous yarn is really nothing more than a bit of midsummer journalistic madness and should be treated as such. There is talk about a "quiet campaign" among certain stockholders and subscribers at Newport, Roslyn, Bar Harbor and Lenox, who, on account of their anti-German sympathies, are striving for the abolition of the German portion of the répertoire, and, because of the intervention of Italy in the war, have high hopes of securing the co-operation of Manager Gatti-Casazza in their project. Some of them, it is solemnly added, favored such a course as early as last October, but were overruled in their objections; however, the *Lusitania* outrage and the trend of events since then weakened the scruples of their opponents and facilitated their plans.

Dismissing as unworthy of serious discussion the egregious childishness of venting spite on art works because of the crimes of a few autocratic miscreants, there can be no question as to the hopeless impracticability of the whole idea. By eliminating its Wagnerian performances the Metropolitan would not only stultify its boasted position of artistic catholicity, but would, from a financial standpoint, cut its nose to spite its face with a vengeance. It has been proved beyond dispute for some years past that, apart from Caruso's appearances, no performances aggregate the monetary returns of the Wagnerian representations—one has but to recall the mammoth audiences of last season's "Ring" cycle and "Parsifal" and "Meistersinger" productions. The American public is gratifyingly broad-minded and does not let its political convictions interfere with its observance of ennobling artistic functions. And it is the American people who respond to Wagner even more readily than the Germans in our midst.

But it is worth while to note the source of this latest anti-Wagnerian move. It emanates from "certain stockholders and subscribers in Newport, Roslyn, Bar Harbor and Lenox"—in brief, from certain members of a set which includes a fair number of musical ignoramuses and whose artistic culture in general has always been open to suspicion. They are the folk who, if they arrive late at the opera, are often unable to tell whether "Aida" or "Lohengrin" is being sung. They form a strongly dissentient element in the matter of musical advancement, but constitute, after all, a minority—though a loud-mouthed one. In the days of Seidl and Lehmann they opposed the progress of Wagnerian opera tooth and nail. They disliked the new works for their depth and artistic greatness, and, above all, objected to concealing their own sartorial splendors in a darkened auditorium. Eventually they had to resign themselves with the best grace possible, though their resentment always smoldered. To-day the strained relations with Germany offer them a convenient, if fatuous, pretext for attempting anew what they had long given up as fairly hopeless. Hence the "quiet campaign" at Newport, Roslyn and Bar Harbor—if such a propaganda actually does exist.

From such a patron of the arts as Otto Kahn and from Messrs. Gatti and Toscanini they have little to hope in furtherance of their puerile purpose—and that even if conditions were worse than they are. Such experienced operagivers as the distinguished impresario and the great Italian conductor think first, last and at all times in terms of art, and nowhere in the world has German opera more redoubtable and determined champions than they.

"LA MARSEILLAISE"

All Paris eagerly paid homage to the memory of the creator of "La Marseillaise," Captain Claude Joseph Rouget de Lisle, whose remains were borne with solemn ceremony, on July 14, from their original resting place, Choisy-le-Roi, to the hallowed Hotel des Invalides.

There were no cheers or manifestations (so ran the report) until the procession passed the Grand Palais, when the Republican Guards Band struck up "La Marseillaise." "Vive la France!" and "Vive l'Armée!" shouted the crowd in a spontaneous burst of enthusiasm. Always magical is the effect of this marvelous paean; assuredly it must have been penned in a moment of transport. Its ecstatic fervor and intensely compelling patriotism have probably evoked the envy, as well as admiration of every civilized nation. The hymn is a glory and monument to France.

The unsubstantiated report that de Lisle appropriated his melody from a German hymn may be disregarded. For, above all, the work is saturated with true spontaneity.

The song saw the light at Strassburg April 24, 1792. Fired by an appeal from that city's Mayor, the young captain retired to his lodging, closeted with a collaborator, his violin. The song was created in a single night and was sung in one Dietrich's home on the 25th. The Garde Nationale performed it at a review four days later, and shortly after a singer named Mireur sang it at a civic banquet in Marseilles with such success that it was immediately printed and distributed to the volunteers of the battalion just starting for Paris. They entered Paris singing the new, potent "Chant de Guerre"; and chanting it they stormed the Tuilleries on Aug. 10 of that year.

Rouget de Lisle wrote other songs long forgotten. In what does the magic of "La Marseillaise" consist that it never ceases to intoxicate?

Whatever be the artistic fate of "Fairyland," it is encouraging to note that the receipts for the performance of this American opera at Los Angeles paid the cost of production. This is a feather in the cap of Los Angeles.

PERSONALITIES



Harpist in a California Setting

During Mildred Dilling's visit to California for the Federation Biennial she paid a visit to Riverside, and she is here shown in the picturesque setting of the Mission Inn in that town. With the young harpist are her harp and the macaw, "Napoleon."

Lewis—Mrs. Herman Lewis, the New York concert manager, spent some time recently at Cape Cod with Anna Arkadjie.

Farrar—According to a report published in a theatrical weekly Geraldine Farrar is to study dancing with Theodor Kosloff of the New York Winter Garden, who is to teach the prima donna some new Spanish dances for her "Carmen" performance.

Hempel—Frieda Hempel of the Metropolitan Opera Company, who sailed for Europe several weeks ago, cabled on July 15 that she had arrived safely in Copenhagen and would proceed immediately to Germany to visit her father, who is very sick.

Miller—Reed Miller is one of the few concert artists of prominence who took part in the Spanish-American War. At the outbreak of the trouble with Spain the tenor enlisted as a cornet player in the band of the First South Carolina Regiment of Volunteers.

Gates—The *Juvenile Instructor*, which is the organ of the Deseret Sunday-school Union, Salt Lake City, published in its issue of July an article concerning Lucy Gates, "An Artist to Whom the War Proved a Blessing in Disguise." Included in the article, which was written by Horace G. Whitney, is a narration of the fact that Miss Gates was advised to consult MUSICAL AMERICA about her situation as a war refugee, and that through this journal she secured a hearing with Walter David which resulted in her being added to the Foster & David list of artists.

Schumann-Heink—The wedding of Mme. Schumann-Heink's daughter, Maria Theresia, to Joseph Hubert Guy, of San Diego, Cal., at the home of her mother, at Grosmont, Cal., on July 10, was the second marriage in the Schumann-Heink family within a month. R. C. Ferdinand Schumann was married on June 16 to Margaret McCann of New York, who was a schoolmate of Maria Theresia's at Mount St. Vincent on the Hudson. It is interesting to note that five of Mme. Schumann-Heink's children who have married in the last four years have taken Americans as partners through life.

Hammerstein—Oscar Hammerstein is taking his first vacation in forty years; but he is not enjoying it, he told an interviewer at Atlantic Highlands, N. J., the other day. The impresario, whose present idleness was forced upon him by illness, misses his work. "The so-called pleasures of life do not bring real happiness," he said, falling into a philosophical mood. "A man must find his happiness in his work—in accomplishing things. Nature's greatest mistake was in failing to equip us with a switch by which we could turn off our thoughts. And that is one reason why I am not enjoying my vacation—I can't stop thinking."

Hubbard—To point a moral in his plea for opera-in-English at the clubs' biennial, Havrah Hubbard instanced the following: "We are like Mark Twain, who once attended a performance of 'Parsifal' at Bayreuth and enjoyed it immensely. When he came out of the theater he felt he had had a delightful time, but his knowing musical friends told him it was the worst performance of 'Parsifal' that had ever been given at Bayreuth. Mark set down in his diary that he had come to the conclusion that whenever he thoroughly enjoyed anything it was dead sure to be bad! The American public is in the same condition where opera and song literature are concerned."

POINT and COUNTERPOINT

WHEN Bruno Huhn, the composer, went to a neighborhood theater the other evening he had the misfortune to sit near a family the members of which disturbed their neighbors with their incessant talking. Satirical comments failed to silence the chattering, until Mr. Huhn remarked pityingly: "Don't mind them; they probably have a box at the Metropolitan Opera." That sufficed.

The hymn which this department offered last week (with its admixture of patent-medicine advertising) has inspired one of the boys in the circulation department to write the following:

*Let every kindred, every tribe,
On this terrestrial ball,
Send in two dollars to subscribe
And we'll receipt for all.*

Two weeks ago we submitted a quip fashioned by our barber. Since then the comic muse has been urging on the barber's assistant to compete with his employer, and he now hands us this:

Little Willie: "Pa, where did Sister Mary learn to play the violin?"

Pa: "Nowhere; she never took a lesson in her life."

Willie: "Well, I just heard Mother say to Aunt Jennie, 'Mary handles her bow wonderfully well!'"

Maude K. Weeks of Watertown, N. Y., reminds us that Maurice Grau once told a story about a French singer, who attended a reception at the home of a woman noted for her parsimoniousness. The hostess tried to converse with the Frenchman in his native tongue. He noticed that her lack of fluency was embarrassing her, and with commendable politeness exclaimed:

"Pardon, Madame, somewhat the French is difficult for you; but I am able to understand your meanness if you will the English speak."

"I went to a symphony concert yesterday afternoon."

"Did you enjoy it?"

"It was the most wonderful experience I ever had. Just think of sitting in the same room with two thousand women, and not one of them saying a word."

George Hamlin tells us that having lost his baggage in a railroad accident while on his way to fill a concert engagement, he wired to the local manager, asking the latter to procure a dress suit for him.

Although the suit was more than a trifle large for Mr. Hamlin, the tenor met the situation complacently until on the platform, when the audience eventually began to titter. Mr. Hamlin ascribed this to the borrowed clothes,

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but later, when he looked at the program, he found this at the bottom of the first page:

Mr. George Hamlin's dress suit furnished by Blank & Co.

"Your daughter plays the piano beautifully."

"Do you really think so?"

"Yes, indeed. Why, if I didn't see her fingers hit the keys, I'd swear it was one of those mechanical pianos."

The newly rich English hostess was trying to engage a celebrated prima donna to sing at a reception.

"What shall I be expected to pay you for a couple of songs?" said the hostess to the singer.

"One hundred guineas," was the nonchalant reply.

"What will be the selections that you will sing?"

"I would like to sing the 'Liebestod' from 'Tristan and Isolde,' and the 'Ah, Perfido' of Beethoven."

"Oh, ridiculous!" said the lady. "My guests would not care for that sort of thing at all. I shall have to ask you to sing a couple of ballads."

"In that case," said the singer, "I shall charge you one hundred and fifty guineas. I enjoy singing good music. It is painful to sing bad."

The hostess winced, but agreed. Nevertheless, she felt that as she had been bested in a bargain she might as well insult the singer.

"You will not be allowed to mingle with my guests," said she.

"In that case," replied the singer, with perfect self-possession. "I shall charge you fifty guineas less."

"That fellow Saphead doesn't know a good thing when he sees it," said the concert manager.

"Say, he'd make an ideal music critic," added the composer.

While Paderewski and Alexander Saslavsky were chatting in the lobby of Chicago's Hotel Blackstone the other day, a man approached the two musicians and inquired of the famous pianist:

"Say, are you Paderewsky?"

The pianist is said to be in fear of anarchists—who have threatened him—and he replied timorously, "Yes."

"Well, you're some boy, all right!" remarked the stranger.

Organists, it is said, become insane more frequently than trombonists, plumbers, bankers, or persons in other vocations. If this be true—as it probably isn't—the mental derangement is probably caused by calculating the time between the conductor's beat and the emission of sound from the organ—B. L. T. in the *New York Globe*.

Manager Flanders of New England Conservatory Touring West

BOSTON, July 8.—Manager Ralph L. Flanders, of the New England Conservatory of Music, left town to-night for an extended vacation trip through the West. Mr. Flanders has planned visits in Los Angeles, Reno and Denver, Colo., besides joining a bear hunting party in the Cascade Mountains. In Gordon, Wash., Mr. Flanders has interests in a mammoth apple orchard, and before returning to Boston will attend to his interests there. Registration for the school year at the Conservatory begins on September 8. W. H. L.

Mme. Chilson-Ohrman to Sing in New York

Mme. Luella Chilson-Ohrman will make her first New York public appearance in a song recital at Aeolian Hall, Thursday, November 18. Mme. Ohrman has been booked for a concert tour which will occupy practically the entire season. It is possible that Mme. Ohrman will be heard a second time in New York during the season.

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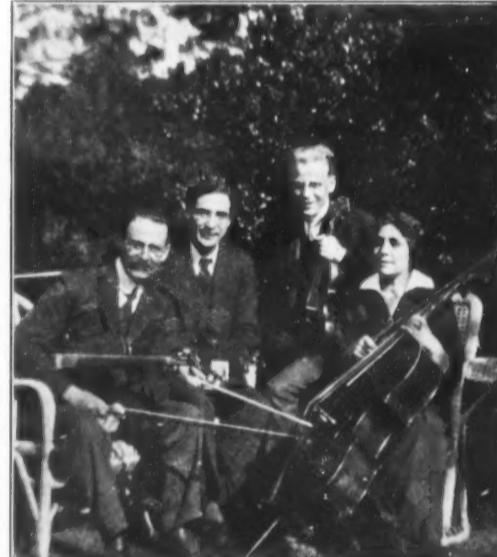
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INNISFAIL QUARTET NEW ORGANIZATION IN SAN MATEO, CAL.



The New Innisfail Quartet. Left to Right, Alfred Gietzen, Viola; Nikolai Sokoloff, First Violin; Rudolph Ringwall, Second Violin, and May Mukle, Violoncello

Out in San Mateo, Cal., a new string quartet has been organized, an ensemble which will work along lines similar to the Flonzaley Quartet. The members are Nikolai Sokoloff, first violin; Rudolph Ringwall, second violin; Alfred Gietzen, viola, and May Mukle, 'cello.

Mrs. John B. Casserly, a gifted amateur pianist, founded the quartet and has named it the Innisfail Quartet. Mrs. Casserly gave the quartet this name in honor of her father, who, being an Irishman, called the things he loved by this Celtic word, which is said to mean "beau-

tiful isle of destiny." Already the players are working on an average of four and five hours a day and an ensemble of the highest type is being established. They have been engaged to play three concerts, on July 30, August 6 and 13.

Band of Copper Miners Give Concert in Butte, Mont.

BUTTE, MONT., July 6.—Local bands in Butte have been supplying excellent music on Sundays and holidays. The Anaconda Copper Mines Band, composed entirely of miners employed by that company, has given several concerts at the Gardens. The new Municipal Band, under R. Vincent Johnston's leadership, gave an excellent semi-popular concert at the Lake on June 27. This band is made up almost entirely of members of the Symphony Orchestra, and is the only professional concert band in the State. M. E. W.

Philip Spooner on Vacation

Philip Spooner, the young American tenor, is spending his vacation on an automobile trip along the coast of Maine. He will continue motoring for a month and a half, after which he will go to Lake Placid to work up his concert programs with Mme. Sembrich.

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I inclose money order for my year's subscription. Having been unable the past winter to go to New York your MUSICAL AMERICA has played doubly important and interesting part in my season's enjoyment, as through its columns I could follow the musical events in New York and elsewhere.

I hope to derive as much pleasure the coming year as I have in the past in the contents of your paper.

Yours truly,
MARY RUDGE.

Youngstown, Ohio, July 5, 1915.

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SPIRIT OF THE WEST IN NEW SONATA BY CADMAN

Out-of-Doors Quality Permeates Music of Composer's Op. 58—
Poem by Joaquin Miller Its Inspiration—A Composition
that Marks an Important Step Forward in Distinctively
American Music

By A. WALTER KRAMER

TO the comparatively small list of sonatas for the pianoforte by American composers—I doubt if there are a full dozen published—Charles Wakefield Cadman has added a Sonata in A Major, Op. 58. This work, which has recently been issued by the White-Smith Music Publishing Company,* has already been given a public performance (times have indeed changed and native musicians are at last coming into their own). It was auspiciously introduced by the Los Angeles pianist, Claude Gotthelf, at the biennial convention of the National Federation of Los Angeles a few weeks ago, and the report shows that it was admirably played by Mr. Gotthelf and that it made a fine impression.

Mr. Cadman is growing in his work. In this journal I had occasion last fall to write about his then new Trio in D Major. At that time I called attention to the out-of-doors quality, the feeling for the glorious West, with which his music was rapidly becoming permeated. It made itself felt in the Trio and in this sonata one finds it virtually on every page.

Sonatas written in 1915 are apt to be so free in form as to be classed by persons other than the man who writes them as almost anything else. To be sure, one does not expect a modern composer to write a sonata along Mozartean or even Beethovenian lines. But it is in this necessity of obtaining form and freedom at the same time that the task of the present-day composer who essays a sonata is so difficult. And few come out of the ordeal successfully. Therefore, it is a great step forward for American music in general and for Mr. Cadman in particular that he has surmounted the obstacle and has stood the test so splendidly.

In Three Movements

The work is in three movements—I, *Risoluto con nobilmente*, A Major, $\frac{3}{4}$ time; II, *Andante con disiderio*, C Major, common time; III, *Allegro con fuoco*, A Minor (ending in major), 6/8 time. It would be idle to enter into a minute discussion of the various themes, their development and other kindred matters. Not only does such a description lead nowhere, but it gives, at best, but a pale image of what the music really is.

There is physiognomy in this music; you will find it on page nine quite as markedly as on page twenty, and you will praise the composer for his homogeneity of style. A footnote at the bottom of page one reads: "No Indian or negro themes are used in this work." I imagine that Mr. Cadman placed it there for the especial benefit of those carpers who might accuse him of lacking in invention and assume that he has here employed folk-song materials for his themes. Mr. Cadman made a reputation with his fine "Four American Indian Songs," and to many he has been ever since a composer of Indian music.

I do not know whether Mr. Cadman realizes it or not, but his working with Indian materials has given him a certain musical speech—I assume, of course, that this is the reason for it, for his early compositions are in an entirely different idiom—which I now know as "Cadman." Most persons know it as "Indian." But in reality it is Mr. Cadman's musical personality, and I believe that all his music in the future will bear this characteristic touch. The opening theme of the first movement is quite as racy and

*SONATA IN A MAJOR. For the Piano. By Charles Wakefield Cadman, Op. 58. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago. Price, \$1.50.

typical of the redman as if it were a folk bit, and the theme of the slow movement is also of the soil; in fact, it resembles the theme of *Natoma's* love, which is said to be a folk-song theme in Victor Herbert's opera "Natoma."

The Composer's Description

What the sonata means is best told in the composer's own words. In a letter to me last month he wrote eloquently about it, and I think his words are well worth quoting: "I pride myself on the fact that this new work gets its inspiration (I hope there is that in it) from dear old Joaquin Miller, the one big American beside Walt Whitman who sings of his (and my) beloved West! The last movement typifies this mood as nearly as I, in my limited human manner, can make it do so. All the time I was working on it I seemed to feel the spirit of AMERICAN THINGS and the blessed freedom of the out-of-doors which I have come to love so since leaving Pittsburgh in 1910. And with dear old Miller's 'From Sea to Sea,' a magnificent work, by the way, I just let myself in to the spirit of the whole thing.

"I tried to write a sonata which would be modern and yet contain classical outlines in the way of development. The first movement, perhaps, has that to the highest degree. In that movement I use only, besides my introduction of forty-two measures, which, by the way, becomes my first theme in reality, just three themes or motives. The second movement has really only one theme developed three times. The third, which is my SONG OF PRAISE AND REJOICING for the building of America (just as it is Joaquin Miller's), is naturally more elaborate in the use of the thematic material.

"In a nutshell: The first movement shows the West before the white man found it—and naturally I had to ring in my eternal love for the Indian; but you will notice that I disclaim the use of genuine Indian themes. The second movement is just my own song of love and romance. Without being too much influenced by the poet I have tried to carry out his idea of the longing, the desire. It may be taken as the pioneer's thoughts of the Eastern or Southern home he has left behind in his quest for the new, the undiscovered West. The third movement, as I remarked before, is my paean of rejoicing for the continent now constructed. Triumph, pride, happiness, optimism, beauty, breadth, yes, and ecstasy, are some of the elements I have tried hard to write into this movement. I do not say I have done so, but if I have come anywhere near doing so, I shall be very happy indeed."

Program Music of Highest Type

When a composer has the vision and the ability to analyze his own work as fairly and as unbiasedly as has Mr. Cadman he certainly deserves great credit. Everything that Mr. Cadman says is substantiated in the music. It is program music of the highest type; instead of giving us a plot, Mr. Cadman has printed excerpts from the Joaquin Miller poem before each movement. The verses are pure and free and the music reflects them.

Mr. Cadman to-day is working in the larger forms; he has achieved national recognition as a song composer and he feels now that he must do the bigger things if his name is to go down in the annals of this country's music. His inspiration seems to grow stronger and more vital with each new work; his ideas are more pregnant, his handling of his materials is more masterly. He has reached a real height and what he says in his future works cannot fail to be of significance and of vital interest.



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Maude Doolittle, a gifted concert pianist who has for some years been prominently identified with the musical life in the Middle West, is now living in New York City and expects to tour in concert during the coming season. Her husband, the late Prof. F. G. Doolittle, was for twenty-five years the head of the violin department of Oberlin Con-

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servatory. During her career as instructor in the piano department of Oberlin Conservatory she had the honor of giving a recital in the artists' course.

MARIE MORRISEY'S CONCERT

**Popular Contralto Now under Direction
of Foster and Foster**

On July 22 Marie Morrisey, the New York contralto, will be the soloist with the Russian Symphony Orchestra at the *Globe* concert in Madison Square Garden. On July 24 and 25 she will appear as soloist at the Southold (L. I.) Festival, commemorating the 275th anniversary of the town. On Aug. 4 and 6 she will sing the contralto parts of the "Messiah" and "Elijah" at Columbia University, New York City, with Marie Stoddart, soprano; Dan Beddoe, tenor, and Frederic Martin, bass; Walter Henry Hall conducting.

Miss Morrisey will leave the city on Aug. 7 for a six week's stay at Nantucket, Mass., where she will prepare her program for her annual *Æolian Hall* recital, which will be given during the winter.

Miss Morrisey will appear during the coming season under the direction of Foster and Foster, the New York managers, who are arranging an extensive tour for her.

SEES ACTIVE SEASON AHEAD

**Helen Ware's Manager Gives Practical
Reasons for His Optimism**

Helen Ware, the violinist, is to inaugurate next season her third American tour under the management of Laszlo Schwartz. "Judging by our advance bookings," says Mr. Schwartz, "it looks as if we would beat our former records." Mr. Schwartz forecasts that notwithstanding the invasion of a small army of opera singers, most of whom will seek the concert field during the coming season on account of curtailed activities in Europe, the coming season is bound to be a brisk one. He believes that the growth of demand for the best of music in educational institutions amply offsets the eventual falling off in speculative circles. "Add to this," adds Mr. Schwartz, "the possibilities that with the ending of hostilities abroad, most of the artist refugees will set sail for home shores and it is difficult to see why people should prefer to be pessimists when there is ample room to be optimistic."

TO HAVE MUNICIPAL ORGAN

**City of Tulsa, Okla., to Take Charge of
Instrument in Big Hall**

TULSA, OKLA., July 16.—The city commission has voted to authorize City Attorney Ramsey to prepare a resolution by which the city cancels a former resolution passed some months ago holding the municipality in no wise financially liable for the installation of the pipe organ in Convention Hall. When this resolution will have been finally passed the city will assume payment for the instrument and have entire control

**Women's Orchestra
Unique Among Worcester
Musical Organizations**



Bancroft Women's Orchestra of Worcester, Mass., Which Is Now in Its Second Successful Year

WORCESTER, MASS., July 12.— Unique among Worcester musical organizations is the Bancroft Women's Orchestra, which is now in its second successful year. The orchestra is directed by Hazel Dann and so far has proved to be the only one in this city to survive after a year's activities. Besides its regular performance in Worcester, the

orchestra has had successful engagements in Maine and New Hampshire. The players include Hazel Dann, conductor and violin; Frances Berkowitz, violin; Blanche Dann and Grace Davis, piano; Ruth Hurlbert and Eleanor Usher, 'cellos; Maude Rauley, clarinet; Marion Twiss and Felice Dann, cornets, and Ethel Sallgren, drums.

R. W. P.

PLAN CHORAL CIRCUIT

Six Cities Mentioned as Desired for Proposed Syndicate

HUNTINGTON, W. VA., July 16.—Plans for the organization of a choral society syndicate to be maintained in six large cities were made known for the first time recently when it was learned that Alfred Wiley, conductor of the Huntington Choral Association, has been approached by backers of the movement to accept the directorship of the proposed organizations.

The plan embraces the foundation of popular choral societies in the cities of New York, Boston, Chicago, Detroit, Buffalo and Philadelphia, each to be a unit in a circuit over which soloists and an orchestra will make annual tours. Arthur Leslie and James F. Johnson of New York are backing the project, it is understood. A letter received by Mr. Wiley from Mr. Johnson outlines the plan.

of it under any and all occasions. It is planned to secure the biggest possible returns from the investment by giving periodical free concerts on the organ. The organ was installed in Convention Hall early this year through the instrumentality of Mrs. Robert Fox MacArthur at a cost of approximately \$15,000. She guaranteed its payment. It was first opened to the public with two concerts by Edward Kreisler of Kansas City, on the evenings of April 29 and 30.

Merle Alcock, the contralto, who won no little fame as soloist on the spring tour of the New York Symphony Orchestra, Walter Damrosch, conductor, has been engaged as soloist for the Worcester Festival. Another Haensel and Jones artist engaged for this event is John Campbell, the tenor of the Marble Collegiate Church, New York.

Berlin's Summer opera season, under Hermann Gura's direction, will be devoted principally to Wagner's works.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Objects to Mr. Rothapfel's Offer

To the Editor of MUSICAL AMERICA:

I read with interest Mr. Rothapfel's announcement concerning the opportunity to be given young, aspiring American composers, and I am tempted to ask him why, if his object is philanthropically American, he offers as a prize a European scholarship? Does he think that America, that has such names as Edgar Stillman Kelley, C. C. Müller, Franz Wald, Goodrich, etc., is incapable of giving these talents their completion? If so, it were better he left America alone.

Furthermore, he does not seem to realize that a scholarship is hardly adequate recompense for months or even years devoted to the composing and working out of an orchestral work, to say nothing of the cost of writing out parts, which money the young writer most often does not possess.

As a promoter of the best in American musical art and one who is trying in the highest way to bring forward American talent, I feel that Mr. Rothapfel's suggestion is in almost every way an affront to American aims.

If the young composer is to be given a real chance, why not take all the responsibility on his own shoulders, and after passing on a work, pay the writer a small fee, an amount not too large to be inconsistent, but enough to encourage him and make him feel spurred on through the material success (maybe, he had not eaten in order to buy ink, pens and paper) to work harder and with a keener interest.

Furthermore, I do not think that young composers, who would need a scholarship, either in Europe or elsewhere, to complete and develop their talents can have very much of a message to deliver, or whose compositions can have sufficient authority to be given a public appearance. It is only liable to warp their viewpoint with regard to their own ability.

Very respectfully yours,

LEO ERDODY.

New York, July 16, 1915.

American Appreciation of American Singers

To the Editor of MUSICAL AMERICA:

I have read with a feeling approaching amazement the article in MUSICAL AMERICA of July 10, entitled "Crime of American Public in its Ignoring of our Singers," and signed by Dr. P. J. Grant. In this article Dr. Grant asserts that the American public neglects native singers outrageously. "Conditions cannot be worse," he says. In support of his thesis he adduces the cases of several American singers who, in his opinion, have been undervalued by the American public. He says of Leon Rains, for instance, that "among his own people he cannot find an audience large enough to form a corporal's guard," although he is a prime favorite in Germany. I myself was at a recital given by Mr. Rains in *Æolian Hall* a year or two ago and can testify at first hand that the auditorium was packed with enthusiastic admirers. Dr. Grant says that Marcella Craft is a prophet without honor in her own country, although on the first page of MUSICAL AMERICA I read of her splendid success in "Fairyland" in Los Angeles. Edythe Walker, Allen Hinckley and William Wagener are singers widely known and applauded.

Dr. Grant says never a word of the American public's generous treatment of Farrar, Homer, Case, Martin, Gluck, Fremstad, Garden, Witherspoon, Griswold, Hinkle, Christine Miller, George Hamlin, Evan Williams, Werrenrath, Charles Clark, Seagle and Bispham. I challenge Dr. Grant to compose a list of foreign artists singing in this country in the last five years, the sum total of whose general popularity is one-third that of this group, which makes no pretense of including all the successful American singers.

No, in the field of music, as in other fields of labor, the laborer in the long run is rewarded according to his merit. Recognition may not come at once, but if the merit is there, recognition of it

will not be long delayed. The disgruntled, "unrecognized" singer is a familiar figure in musical circles. He is usually a man (or woman) with a good voice and not much else. Every teacher will agree with me, I am sure, that beautiful voices are by no means rare. What is rare is the artistic intelligence, the will to succeed, and the indefatigable striving after perfection.

I heard David Bispham sing the other day a long program of difficult songs. I listened with critical ears, but concluded that his singing was in every particular more admirable than I had ever heard from him before. Behind it were the thousand qualities that make a real artist. When a singer displays an art of this description, whether he be from Nebraska, Lapland or Munich, he will have no occasion to complain of the neglect of the American public.

New York, July 12, 1915.

FRANCIS ROGERS.

A Strange Rule of the Detroit Orchestra

To the Editor of MUSICAL AMERICA:

Dr. P. J. Grant's article in the July 10 issue deserves every encomium. Not only our singers, but instrumentalists are not given a fair chance. MUSICAL AMERICA incites its readers to be out with their cogitations and hence I am going to make a statement, which I have been tempted to do before this. The musical and social people of Detroit are proud of the fact that they now have a symphony orchestra, as a result of the efforts of Newton J. Corey. The director, Weston Gales, is young and full of enthusiasm and has accomplished wonders with his men in so short a time. Now, when Manager E. L. Briggs was in this city last winter, he mentioned the fact to me that one of the rules of the Detroit Symphony Orchestra was never to have a local soloist appear.

Such a thing is unheard of in Europe. Even our orchestras in this country have given local musicians of merit now and then a chance. I sincerely hope that this decree of the managing directors is not irrevocable.

Americans usually find it difficult to appreciate that which is easy to obtain. Many famous European artists lived here for years without gaining recognition and were forced to return to the Old World for their wreaths of laurels before they could command that recognition. We will pay any price for what is not within our reach.

If anything will prove efficacious in remedying this evil, I know it is MUSICAL AMERICA and its great editor, Mr. Freund, who has indeed proved a "Freund" to native talent and had the courage to start the ball rolling.

Very sincerely,
LILLIAN SHIMBERG.
Detroit, Mich., July 11, 1915.

The Operagoer's Demand for Mme. Fremstad

To the Editor of MUSICAL AMERICA:

I am glad to see that the Fremstad question has been brought up again. It is about time. Manager Gatti-Casazza has proved indisputably that, while there may be a number of very creditable *Isoldes* and *Brünnhildes*, there is only one who is ideal, only one who can reveal to us the full inspiration of the master's noblest works. And that is Olive Fremstad. She is the very incarnation of those superwomen who form the central figures of those sublime tragedies. A year or two ago a new standard in productions Wagnerian was set at the Metropolitan. Why not keep up to that standard as long as possible?

It may be impossible to have her with us the whole season, but apparently guest performances are allowable, and

for old time's sake Mme. Fremstad should be willing to forget past differences and make at least three or four appearances next season. Surely Mr. Gatti Casazza would meet her half-way!

I am sure these are the views of the great mass of opera-goers. Olive Fremstad's name should not be in the annals of the past, but those of the present.

Sincerely yours,

D. N.

Yonkers, N. Y., July 16, 1915.

Support for Cyril Scott's Color Table

To the Editor of MUSICAL AMERICA:

In the issue of June 26 a letter article was published on "Color in Music," by Cyril Scott. Mr. Scott's table on color-equivalents of the scale seems to me to be quite authentic. I cannot be convinced that Mr. Taylor's table is as good. Melody, according to Mr. Taylor's scheme, would be rather colorless or too much on the blue side of life.

A thorough test of color music has been made by Fannie E. Hughey of St. Louis. Mrs. Hughey has developed a logical and natural system from this table. I understand that she has established a school in St. Louis in the color method. The Hughey table is:

C—Dark red.
D—Orange.
E—Yellow.
F—Green.
G—Blue.
A—Violet.
B—Pink.
C—Light red.

This table differs from Mr. Scott's only in A and B.

The part played by color is readily grasped.

Tonic, dominant and third are the three primary colors, red, blue and yellow respectively; the second is orange (red plus yellow), the fourth green (blue plus yellow), the octave light red, the sixth, violet (blue plus light red), the seventh pink (violet plus light red). Mr. Scott carries forth the same idea in mixing colors to bring forth the semitones.

According to one's mood, one may not always think in these colors, but at the same time this seems to be the established table.

Yours cordially,

JULIA E. EATWELL.

Warren, Ohio, July 12, 1915.

Tone Colors and Also Shapes

To the Editor of MUSICAL AMERICA:

The question of relative tone colors has long been a matter of the deepest thought with me, and the recent letter from Deems Taylor, replying as it did to Cyril Scott's, tends to urge me to call attention to three very important observations.

The point brought up by Mr. Taylor, that of the color of the River Rhine according to Mr. Scott's table of equivalents, can be dismissed in a word. Mr. Scott is unquestionably right, and Mr. Taylor is necessarily wrong. The Rhine is yellow, not blue. E flat major is dark yellow; gold is dark yellow; the river, as every close student of opera knows, had gold in it; in fact all water contains gold. I can introduce anyone who is interested in money matters to a gentleman who will gladly sell shares in a company that is soon to extract the valuable metal from the ocean. So much for Mr. Taylor's absurd opinion.

The three interesting points to which I alluded in the first part of this letter are as follows:

First—All tones on all wind instruments are of changeable color, viz., either scarlet or blue. It is no uncommon thing for a cornet player to attempt to play B flat above the staff (which is of course a brilliant red), when, instead of B flat, one can distinctly hear and

see a sickly blue C flat flickering for a moment and then melting into B sharp with an ugly deep blue color, which suddenly changes to purple as the B flat is finally captured.

Second—if any tone of the diatonic scale is suddenly and violently plucked from its natural position, and immediately inserted between the second and third of the melodic minor scale on the sub-dominant of the selected major scale (this, of course, while one is listening to the minor scale), the tone so inserted will completely disrupt the pleasing sequence of equivalent colors in the harmonic system, and the result is much similar to that produced by spilling a tomato omelet on a red and green plaid linoleum floor. The actual tone is not the same in both cases, but the colors are identical.

Third—not only do tones have corresponding colors, but they also form themselves into various shapes. It is quite impossible to reproduce these forms on a typewriter, but I have sketched them roughly on the margins of Carnegie Hall programs on different occasions, and it will be a keen pleasure to go into this interesting discovery with anyone who has time to study it with me.

Yours very truly,

CHARLES N. DRAKE.

New York, July 10, 1915.

Killing Spirit of Propaganda

To the Editor of MUSICAL AMERICA:

I read in your issue of July 10 an article by Dr. Floyd S. Muckey commenting on a recent letter by myself and calling the teachers "fakers" who speak of "head voice," "focus of tone" and "neutralized and pure vowels."

In other words, Dr. Muckey calls the teachers "fakers" who disagree with his ideas or use terms he does not use. I thank this eminent specialist for helping to prove my assertion, viz: that vocal teachers in 999 cases out of 1000 will not agree. This is but another case of disagreement among voice teachers.

Readers will note in my letter appearing in the issue of June 26 that I dealt with the situation very delicately, neither attacking any one's ideas nor using the term "faker." The apparent anger shown by many a voice teacher when he meets terms or ideas with which he disagrees and the free use of such words as "fads," "fancies" and "faker," the first two words meaning "ideas I differ from" and the latter used usually in the general sense to mean "a gentleman who disagrees with me," is, of course, common.

I must really say something to vindicate the two teachers whose ideas clashed and whom I casually mentioned.

The gentleman who advocated the head voice "beginning above D" and taught that from that tone upward the breath column (not control, which was a misprint) goes straight into the nasal passage, and all vowels in this part of the voice must be neutralized and not sung in a pure form." This teacher, I repeat, is a man of a large following, has never (think of it) been accused of lack of conscience by anyone who might disagree with him, is a thorough musician and has many successful pupils in concert and opera whom he has taught from the beginning (not the product of some other man's work that he has polished a bit and from whom he claims the entire credit—a condition of affairs far too common). Comment and criticism of this teacher's work appear frequently in MUSICAL AMERICA and his success as a voice specialist is known all over the country.

[Continued on next page]

Mme.

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page]

The "neutralization of vowels" in the upper voice was also demonstrated to me personally by one of the world's greatest tenors not longer ago than in May.

The other teacher who said "The tone is focused naturally (mentally was another misprint) in a certain spot, the head voice taking care of itself, the breath passing through the mouth and the vowel remains pure" is a magnificent singer who has made a special study of the voice from every standpoint and has a great reputation in both Europe and the United States.

My conclusions are based on years of experience with voice teachers. I gave the illustration in my letter saying something to the effect that these widely differing ideas are but the conflict in the minds of but two teachers, inferring that with more than two there would be still greater conflict.

Speaking of the courage shown by teachers in aiding the standardization propaganda (which is a feasible movement except in the case of singing teachers) I think it takes very little courage to "follow the crowd" and a great deal more courage to disagree with the crowd and with a powerful though absolutely fair publication like MUSICAL AMERICA.

So the ideas advocated by conscientious and eminent teachers, the results of a lifetime of study by men whose reputations in their art are above reproach, are "mere fads and fancies" or "the mere products of the undisciplined imagination."

"This we term ignorance," says the eminent "disagreement." The ideas of the man with whom I disagree "we term ignorance."

"Let us have a standardization that agrees with my ideas and let us vote all other ideas we do not agree with as 'ignorance, fads and fancies,' and the exponents thereof as 'fakers.' Thus we demonstrate the nobility, breadth and courage of standardization."

This certainly is not Mr. Freud's idea of standardization, I am sure. The eminent editor of MUSICAL AMERICA has the right idea, but the vocal teachers in their disagreement and use of vigorous terms denouncing the opposing ideas they meet are killing the spirit of the propaganda.

Respectfully,
HERBERT PEMBROKE.

New York, July 10, 1915.

The Would-Be Humorist as Critic

To the Editor of MUSICAL AMERICA:

As a visitor from Chicago I am much interested in your sterling magazine and your excellent criticisms. We, in Chicago, believe your critics to be absolutely sincere, "square" and above-board. Our critics at home have fre-

quently proved to be of this esteemed type.

Now, while in New York I have taken great delight in going to the newspaper room of the public library and reading the criticisms of operas sung at the Metropolitan by some of our old Chicago favorites.

An astounding state of affairs came to my attention. Certain papers would extol the performance of a well-known and peerless artist, while one only would indulge in vicious sarcasm, or worse still, give no mention, for instance of the singer of an important rôle. I began in the nineties and compared the criticisms, and soon discovered that a certain critic "had it in" for several artists and was using the dangerous weapon of newspaper comment to exploit his vulgar wit and to injure sterling artists.

For instance (this is not what was in the paper) in a performance of "Don Giovanni," where all the other critics praise Signor A's singing and acting of the title rôle, wouldn't it strike you really humorous to see only one paper eulogize Ottavio, *Donna Anna* and all the other characters with the exception of the *Don* himself, whose name would not be mentioned.

An absolutely similar case came to my notice and appeared so unfair that I quietly set myself about to learn what was the reason of this dangerous use of a newspaper as a weapon for private spite. I learned that while many of the artists of a convivial nature "wined and dined" this critic, the custom being more or less to kow-tow to his lordship, the lady or gentleman (I shall not say which) who was so slighted invariably in his criticisms, was a sincere, hard-working, popular and truly great artist that all other critics of a sincerer mold praised highly, but, this artist had never "wined or dined" or kow-towed to the critic.

It seems disgusting to me that if a singer makes a furore with the "Jewel Song" and her performance throughout "Faust," she should appear in the paper only for the purpose of giving the public a "smart Aleck" description of her wig. I believe such a critic is totally insincere and that at least a *real* humorist should take his place.

Very truly,
ALBERT MORGAN.
Chicago, July 15, 1915.

When Baritone Becomes Tenor

To the Editor of MUSICAL AMERICA:

I read in your "Open Forum" recently a query from a Californian, "At what age does a lyric baritone change to a robust tenor?" It sounded strangely like a catch question, in which case I

would suggest that it might come about when this mortal coil is shuffled off.

But and if our young friend be a living reality and in earnest, I would say, When he finds a teacher who knows how to develop his upper tones; when he finds a teacher who understands establishing what Plançon called head resonance.

It is my impression that the real truth underlying most cases where baritones have been developed into tenors is that these persons have been tenors from the first, and the reason they have never been able to sing high is because they have not known how. You will find also that most of them have been able to take an occasional high tone, but could not sing many high tones consecutively.

As they develop head resonance, or high placing, as some teachers might term it, they find a new realm (or register, if you please) opening up to them, and new possibilities at their disposal. When they arrive at the stage where

they can cope with tenor rôles, they have become tenors.

Certain critics and teachers still call these high baritones, and so who shall decide when doctors disagree?

JOHN COLVILLE DICKSON.
Ebensburg, Pa., July 13, 1915.

The Importance of Titta Ruffo

To the Editor of MUSICAL AMERICA:

I have read in the MUSICAL AMERICA'S issue of June 26, a letter from Mr. Jack Seaman, to which I would like to reply. Of course, Titta Ruffo, is a great singer, but be sure that he can be replaced easily, and this may be proved by calling attention to the fact that we have the finest opera at the Metropolitan, without the presence, the voice and the art of Titta Ruffo.

Don't attribute the failure of the Pasquali Opera Company in Havana to our fondness for bullfights, as Mr. Seaman suggests in his letter. Our fondness for bullfights has all gone since the Spanish domination ended in Cuba. We have improved a little bit, at least, for this year we had boxing in Havana!

Sincerely yours,
DR. RICARDO M. ALEMÁN.
"The Cuban Dilettante"
Havana, Cuba, July 8, 1915.

made only one request and that was to change one of the movements, which is written in 5/4 time, to 6/4 time. Leschetizky stated that the original rhythm irritated his nerves in the same way as the 5/4 movement of the "Pathétique" Symphony of Tchaikowsky. So the extra beat was added to each measure, affording Leschetizky great amusement and satisfaction.

CIVIC MUSIC ASSOCIATION

Chicago Organization Reports Progress
—Its Worthy Object

CHICAGO, July 12.—The Civic Music Association of Chicago has published its annual report which contains a list of members and contributors, reports of the various concerts and of the officers, among whom are Mrs. George B. Carpenter, president; Charles L. Allen, secretary; Charles L. Hutchinson, treasurer, and the board of directors, including Mrs. William Hale Thompson, Mrs. Fannie Bloomfield Zeisler, Charles G. Dawes, William H. Rehm and Harold F. McCormick. An excerpt from the charter of the association outlines its object as follows:

"To promote and encourage the understanding, appreciation and study of the art of music and the development of musical talent throughout the community, principally by providing musical entertainment and instruction gratuitously or at little expense, in the small parks and play grounds and other civic centers."

During the year 1914-15 twenty-one local groups have been organized.

M. R.

Mme. King-Clark met with great success in Los Angeles, where she sang at the convention of the National Federation of Music Clubs. The singer will spend a large share of the summer in the West before returning to New York to resume her concert activities under Loudon Charlton's management.

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THREE songs by Philip James, a New York composer and organist of rare gifts, are issued by the house of Carl Fischer.* Mr. James is one of the few younger men who write music that is always admirable for an individuality which is present without dependence upon the abstruse.

Songs for a solo voice with piano accompaniment are being written these days by almost everyone who plays the piano a little, and ninety-five per cent of them add nothing to what has gone before them, so far as a new note is concerned. Mr. James has not himself aimed at creating novelty, but has written sincerely, without any desire to startle, and because he has something to say.

"Dearie," a setting of a Burns poem, is lovely in its melodic lines, while its harmonies, fresh, piquant and always fitting, give it a frame that must delight all who encounter it. There are touches in it that suggest MacDowell. But this is no fault.

In "A Hush Song," written for Kitty Cheatham, Mr. James has produced a simple melodic piece to which Humperdinck might have felt proud to affix his name. It is in the spirit of this modern German and is executed with a care somewhat like that which he would have expended upon it.

But it is in the third song, "Transit," to an especially fine poem by Anna McClure Sholl, that Mr. James reaches a particularly poignant point of expression. It is a two-page song, scarcely more than twenty-five measures long. Two short stanzas of imaginative verse are set to music that has as strong a character, that strikes as deep a note as anything by a native musician which we have seen in the last six or eight months. Mr. James was "in the vein" when he wrote this. The ending is one of the most original conceptions set down in a long time, and the remarkable part of it is that it is accomplished with

*"DEARIE," "A HUSH SONG," "TRANSIT." Three Songs for a Solo Voice with Piano Accompaniment. By Philip James. Published by Carl Fischer, New York. Prices, 50 cents the first, 35 cents each, the other two.

The Tribute to MARTHA ATWOOD- BAKER SOPRANO

From Havrah W. L. Hubbard, former Music Editor of the *Chicago Tribune* and Supt. of Publicity at

BOSTON OPERA HOUSE



February 25, 1915.

My dear Mrs. Baker:

I want you to know that I was delighted with your singing last evening. Not alone was the voice of unusual beauty, purity and warmth, but your use of it was admirable, your style and interpretation excellent, and your diction a sincere pleasure to any one who enjoys hearing the text of a song.

I wish you every success and feel confident that you will achieve it.

Very sincerely yours,

Havrah W. L. Hubbard

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genuinely simple means. The song is dedicated to Anna Case, the popular soprano.

The songs are published in two keys each, "Dearie" for medium and low voice, the others for high and low voice.

DR. WILLIAM C. CARL has distinguished himself again in his editing of a set of Guilmant organ albums, the first of which appears from the press of Schott & Co., London.† It is indeed fitting that the best known of M. Guilmant's American pupils, a musician who has worked arduously in upholding the traditions of his late master, should edit this series.

Volume I contains fifteen pieces, among them such fine things as the Communion in A Flat, Op. 74, which, by the way, is dedicated to Dr. Carl; the "Ave Maria" in G Minor (it is incorrectly listed in the table of contents as "Ave Maria in F Minor"); the "Noel Ecosais," the Adagio from the Third Sonata, Op. 56, and the Elegy in F Minor, Op. 55, No. 3.

No one has written for the organ with a greater fluency, with a finer regard for its character than Alexandre Guilmant. It matters little whether one account him a great composer, a man possessed of something vital to which he had to give utterance; he surely was a great organ composer and that suffices. Dr. Carl has edited the pieces in a manner which is exemplary. His long association with the composer has enabled him not only to look after all details of registration in a worthy manner, but it has given him the power and knowledge of how to adapt them so that they may be most effectively played on church organs in America.

This is the ninth organ book which Dr. Carl has edited this year, in addition to his work as director of the Guilmant Organ School, New York, and his concert playing. It is a book that should be in the library of every organist, whether he be a church or recital player.

**
"HAIL, Land of Freedom" is the title of a new patriotic song for men's voices by George Chittenden Turner, which the Oliver Ditson Company advances.‡

Many have been the attempts to create new patriotic anthems; few of them have been more than that. It is quite impossible to state just how popular this song

†ALEXANDER GUILMANT ORGAN ALBUM. Fifteen Selected Pieces. Edited by Dr. William C. Carl. Published by Schott & Co., London. Volume I. Price, Three Shillings Net.

‡"HAIL, LAND OF FREEDOM." Patriotic Song for Men's Voices with Piano Accompaniment Ad Lib. By George Chittenden Turner. Published by the Oliver Ditson Company, Boston. Price, 8 cents.

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of Mr. Turner's will become. Yet it does seem logical to predict for it a genuine success. For it is straightforward, it has a definite "swing," which makes songs liked; it is not forced and it is free from melodic or harmonic abstruseness. In short, it would seem that the requirements for a serviceable and practicable song have been met by Mr. Turner. The words, also from his pen, are likewise creditable.

A SET of easy pieces for the piano, "Southern Border Scenes," by Carl Hahn, appears from the press of Thos. Goggan & Bro.§ Mr. Hahn is favorably known as the composer of a number of excellent choruses for male and female voices as well as several worthy solo songs. In this set of pieces he shows how well he understands the requirements of the early grade student. He has written intelligently for the embryo-pianist. The names of the pieces are "San Jose (The Old Mission)," "The Jolly Friar," "At the White Mill," "The Dusty Miller," "Boating on the Comal," "Blue Bonnets," "The Cock Fight" and "A Burro Caravan."

THE new Schirmer issues contain much that is interesting for the piano.|| Rubin Goldmark has a Gavotte

§SOUTHERN BORDER SCENES. Eight Easy Pieces for the Piano. By Carl Hahn, Op. 72. Published by Thos. Goggan & Bro., Galveston, Texas. Price, 30 cents each.

||GAVOTTE IN G FLAT. For the Piano. By Rubin Goldmark. Price, 75 cents. Prelude. For the Piano. By Bruno Huhn. Price, 35 cents. "COQUETTERIE." For the Piano. By H. Alexander Matthews. Price, 50 cents. "Valse Tatassit." For the Piano. By David Nyvall, Jr. Price, 50 cents. "MELODIC STUDIES AND DAILY EXERCISES." For the Piano. By Max Vogrich. Price, \$1.25. Published by G. Schirmer, New York and London.

VALENTINA CRESPI
The Gifted Italian Violinist
Scores in OTTAWA, on July 8, 1915
—CRITIQUES—

The Ottawa Citizen:—
It is doubtful whether any violinist who has been heard in Ottawa of late years can measure up to the performance given by Crespi. She far exceeds in the brilliance of her playing any woman violinist that has appeared in Ottawa, and the recital last night will be a treat to be remembered for a long time by all who heard it.

The program rendered by Signorina Crespi was a varied one and afforded great scope for the wonderful powers which she possesses. Her tone is phenomenal, and characterized by a rare richness and sonority. In the most difficult passages the most exacting technical intricacies were played with consummate art and a grace and facility which can only be marvelled at.

The Ottawa Evening Journal:—
Signorina Crespi's programme was a most varied one, evidencing clearly the wonderful musical powers she is the possessor of. Throughout the most technical renditions she played with a grace and smoothness that was wonderful. All her playing was marked by a deep richness that was a rarity.

This brilliant young artist had associated with her in the programme a group of local vocalists, who gave able support.

The first number rendered by Signorina Crespi was the Paganini concerto, played with great spirit. The Drdla serenade was the most popular number in her varied pro-

gramme. Other numbers were the Adagio of the Angels and last Saraste's Fantasy Carmen, all played with great beauty and feeling. Crespi was accompanied by Mr. Wilfred Pelletier. Each of her numbers received repeated encores, all of which she responded to.

A Prelude, by Bruno Huhn, shows us this serious musician working along lines in which he is perhaps not so well known, for he has written little for the piano. This Prelude is a concise and trenchant development of a musical idea typical of the dignity of this composer's art. The whole piece is very like Edward Elgar in mood. It is not difficult to play.

H. Alexander Matthews has a charming piece, "Coquetterie," which will be much admired as a fine *salon* example. A less fortunate number is David Nyvall, Jr.'s, "Valse Tatassit." Max Vogrich is represented by a set of "Melodic Studies and Daily Exercises for the Piano as a Preparation for Schumann's 'Three Sonatas.'" Mr. Vogrich's ability as pedagogue and composer is too well known to require much comment. Suffice it to say that these studies are worth the examination of teachers of pianoforte and will be of aid in preparing students for the glorious music of Schumann's sonatas.

Elizabeth Latham Makes Pleasing Début in San Francisco

SAN FRANCISCO, July 13.—Elizabeth Latham, an accomplished San Francisco singer, delighted her hearers in her recent début in this city after study in New York. She is a past pupil of Frederick E. Bristol of New York. Benjamin S. Moore was her accompanist. Vocally and interpretatively the singer gave much satisfaction.

César Cui's opera "The Captain's Daughter" has lately been produced in Moscow.



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The New York American, Jan. 15, 1914:
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FEDERATED ASSOCIATION'S CAMPAIGN TO SYSTEMATIZE FESTIVAL-GIVING

Various Organizations Co-operate in Threshing Out Financial and Artistic Problems of That Phase of the Concert Business—Practical Results from Interchange of Ideas at Buffalo Meeting—Combination of Interests Effective in Cutting Down Festival Expenses

BUFFALO, N. Y., July 16.—The first annual meeting of the Federated Music Festival Association was held recently at the Iroquois Hotel, Buffalo. There was a large attendance of members from the various music festival associations throughout this section of the country. The principal topic of the afternoon session was an informal discussion of the best methods of conducting festivals. An exhibition of material used in festival work was shown, which

present, the different members taking notes when they got ideas from the other associations. A great deal of good came of these sessions.

One very important subject which was discussed at length was that of the budgets for the recent festivals given by

before the next meeting, which is to be held at Ithaca next June, that most of the music festival associations in the country will join the Federated Association. It is felt that the greater the membership in the national association the better it will be for all, because there will be more ideas and more good will come from large numbers. The membership fee is \$25.

While in Buffalo the visiting members of the association were entertained by the members of the Philharmonic Society and were the guests at an enjoyable dinner.



Robert H. Heussler, President, Federated Music Festival Association

the members of the Federated Association. Each detail of the budget was taken up and discussed freely.

The following officers were elected for the year 1915-1916: President, Robert H. Heussler of Buffalo; vice-president, Peter C. Lutkin of Evanston, Ill.; secretary-treasurer, William C. Taylor, 168 Bridge Street, Springfield, Mass.; executive committee, the above officers and W. Paige Hitchcock, of Syracuse, and Hollis Dann of Ithaca, N. Y.

The members of the Federated Association agree to rent to other members of the association works which are in their libraries for 10 cents a copy. This is a great help for members, as it is about one-half for what the music can be rented from other sources. The secretary at his office in Springfield has a list of all the works which are owned by each association, and sends the list out to other members of the Federated Association upon request. It is hoped

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A co-operative spirit to simplify the

methods of organization, so that there will be practically no lost motion.

Uniform contracts with artists; concentrated efforts to secure artists who will appreciate an engagement and who will not willfully break a contract.

Assisting new artists.

Make the secretary's office a clearing house for dispensing various items of information, and through which the secretaries of all associations may apply for such information as they desire. (A record is kept in this office of all works owned by the different associations, their condition, number of copies of each, and rental price of same. They also keep every association informed of the works done and artists engaged by all the other associations.)

Definite duties of music festival directors.

A great benefit to the musical directors in getting together and discussing works which have been given, commenting upon the comparative success or non-success, and calling attention to desirable new works; discussing the best way of conducting rehearsals, and of holding the attention of the singers; talking over soloists and orchestras, as well as effective arias and concert numbers for the soloists.

Improved Methods

The best method of organizing a chorus, and of keeping up the attendance.

Methods of handling ticket sales. All secretaries to bring to the annual meeting samples of tickets, seasons and singles, and chorus tickets, plans, and all matter pertaining to auction and ticket sales.

Publicity committee and how it should



Dean Peter C. Lutkin, Vice-President

included the different kinds of tickets, advertising matter, letters to the chorus, stating plans, letters and postals to the public, envelopes in which music is kept at rehearsals, attendance sheets for chorus, rehearsal cards for marking, and a number of other things.

At the evening session a few of the things which were discussed were the best works to be done at festivals; how to handle the ticket sale; how to advertise in the most effective manner, and how to keep up the attendance of the chorus at rehearsals. All of these subjects were taken up both at the afternoon and evening sessions in a thorough manner and were discussed by everyone



William C. Taylor, Secretary-Treasurer

The Federated Music Festival Association was formed at the Onondaga Hotel, Syracuse, on December 11, 1914. At this meeting there were present: Albert A. Stanley and Charles A. Sink of the University Music Society, Ann Arbor, Mich.; Dean Peter C. Lutkin of the Chicago North Shore Festival Association, Evanston, Ill.; Dr. Hollis Dann, director of the Cornell University Music Festival, Ithaca, N. Y.; Thomas C. Ryan, director of the Music Festival Association, Utica, N. Y.; J. Burt Curley, Music Festival Association, Schenectady, N. Y.; Andrew T. Webster, director of



Hollis Dann, Director

be organized in each association.

Comparison of cost with the idea of eliminating unnecessary expense.

Every member of the federated association to imprint on all printed matter "Member of Federated Music Festival Association."



W. Paige Hitchcock, Director

Philharmonic Society, Buffalo, N. Y.; Tom Ward, director of the Central New York Music Festival Association, Syracuse, and William C. Taylor, secretary of the Springfield Music Festival Association, Springfield, Mass.

In a letter which was sent out to festival associations throughout the country some of the benefits to be derived from the Federated Association were outlined as follows:

A co-operative spirit to simplify the

At the benefit given recently for war sufferers at the Iroquois Theater, Toronto, Can., "God Bless You, My Dear," by Ariadne Holmes Edwards, was described as the song hit of the evening.

"FAIRYLAND" RECEIPTS EQUAL OPERA'S COST

Performances of Second Week Bring Last Dollar Needed for Production

LOS ANGELES, July 10.—The final performances of "Fairyland" in Los Angeles the past week drew large and enthusiastic audiences. Closing the engagement Friday night came more congratulatory speeches. While the success as a work of art was felt to be assured, that which lies under the surface, the financial foundation, was equally pronounced. It took in the neighborhood of \$45,000 to finance this production, and every cent of it has been paid. The last necessary dollar came with the closing performance.

This was a colossal undertaking for a city of this size, and one not given to new opera productions. That it was carried out so successfully was due to the management, largely, of F. W. Blanchard, who systematized the business of

the production to the last detail and supervised every feature of business as well as many of artistic nature in this production. That he has the confidence of the public is shown by the way in which subscriptions came from city and country treasuries and from public bodies.

The Los Angeles management has been approached about presenting "Fairyland" in San Francisco, but this seems impossible and it is likely the next performance will be in New York, possibly with the same cast of principals but with the Metropolitan orchestra and chorus.

The July dinner of the Gamut Club resolved itself into a congratulatory session on the success of "Fairyland." This was natural, as the first publicity of the plan was made at a club dinner about two years ago and the first subscriptions made to the prize fund.

At this dinner an ovation was given to Alfred Hertz and to Brian Hooker, the librettist. Mr. Hertz paid a pretty tribute to the Los Angeles musicians working under him and others with whom he came into contact, and declared his readiness to return to Los Angeles whenever he was needed. Mr. Hooker declared the only thing necessary to American opera is that we shall get more of it. "We dare to hope that 'Fairyland' is at least the beginning of a success for American opera," he added.

Eva Mylott, contralto, gave beautiful interpretations of two songs and Henri La Bonté sang dramatically two "La Bohème" arias. Among the speakers were Ethel Lynde, musical lecturer, F. W. Blanchard, David Larson, of the Ogden Mormon choir, James E. DeVoe, the Detroit manager, Miss Pinkham of Peoria, Ill., members of the National Board of the Federation, Mr. and Mrs. C. S. French and Leonard Liebling.

The Los Angeles Music Teachers' Association is out with a circular combating the statements made by the State association at San Francisco when it recently read this local association out of its ranks. There is little in common between the two associations, owing largely to the distance geographically between them, and excepting the large percentage of its income the local body has had to pay to the State association. Los Angeles consequently gets slight representation on the State association program, at Oakland, this year. W. F. G.

May Peterson Spends Summer in Boston

May Peterson, soprano, left New York for Boston after her success in singing the national anthem at the Fourth of July Celebration on Riverside Drive. Miss Peterson will remain in Boston during the summer, leaving there occasionally to fill some engagements. One of these will be at Sea Gate on August 6. Miss Peterson's tour for next season is being arranged by the Music League of America.

Tacoma Pupils Illustrate Progressive Series and Dunning System

TACOMA, WASH., July 6.—Pupils of Clara Michell Lewis recently gave two piano recitals and demonstrations of the Dunning System of Improved Music Study and the Progressive Series of Piano Lessons. The program of advanced pupils enlisted the talents of Lorene Ferrier, Florence Darland, Hazel Holleque, Ruth Ashby, Helen Drain (a voice pupil of Hiram H. Tuttle) with Bernice Davis at the piano; Margaret Desmond, with the work of Alice Piercy and Marion Earles repeated

from the previous program. Pupils of Mrs. Lewis assisted Carrie Louise Dunning in her exposition of the Dunning System before the Northwest Music Teachers' Convention.

MUSIC SOUVENIRS IN SALE

Clara Butt Helps Disposal of Artists' Mementoes in London

Mme. Clara Butt's latest activity in behalf of the various British war funds has been as chairman of a committee which arranged a "Souvenir Luncheon" at the Savoy Hotel, London—an affair at which a huge sum of money was realized from the sale of mementoes collected from celebrities.

"The souvenir sale," writes Mme. Butt to Loudon Charlton, her American manager, "brought some noteworthy contributions. Mme. Patti sent us the satin shoes she always wore when singing *Carmen*. No less interesting was the bridal veil—a beautiful piece of lace—that Mme. Albani used to wear in the wedding scene in 'Lohengrin.' There was a unique collection of autographed letters written by such famous persons as Grisi, Mario, Charles Keene, Meyerbeer, Berlioz, Balfe, Henry Bishop and Helen Faust. Mme. Liza Lehmann sent a signed sheet of Mendelssohn's manuscript." Mme. Butt likewise took part in a performance of Maurier's "Peter Ibbetson," given by a remarkable cast at His Majesty's. She played the rôle of *Mme. Seraskier*—her first essay of a speaking part in a dramatic production.

Mme. Butt recently paid a visit to France to see her husband, Kennerley Rumford, who is on ambulance duty at the front. The contralto is laying no plans for an American tour until after the war.

Soloists for St. Louis Pageant Choral Society

The St. Louis Pageant Choral Society, through Messrs. Haensel and Jones, has engaged the following artists: Lucille Stevenson, soprano; John B. Miller, tenor; Kathleen Howard, contralto; Horatio Connell, baritone, and John Campbell, tenor. The St. Louis organization will give "Samson and Delilah" and the "Messiah" on November 14 and December 28, 1915.

Concert Engagement for Frieda Hempel

Frieda Hempel is to undertake a concert tour next Fall, under the Wolfsohn management, prior to the opening of the opera, and will sing recitals in Topeka, Kansas City, St. Louis, Pittsburgh, Chi-

cago and Columbus. She will also be heard with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul and with the New York Symphony Orchestra in Aeolian Hall on November 5 and 7. She will continue her concert engagements after the close of her contract with the Metropolitan Opera Company on February 15. Miss Hempel arrived in Berlin on July 16, on her trip to visit her father, who is ill. She expects to return to this country on the American-Scandinavian Line about the middle of September.

IDAHO CHAUTAUQUA SERIES

Boise Bureau Arranges Concerts for Many Towns in State

BOISE, IDAHO, July 13.—The Community Center Lyceum Supply of this city has organized a series of chautauquas and concerts in many of the cities and towns in the Southern part of the State. One of the chief attractions will be the programs of the Pianofore Quartet, coached by Eugene Farmer. The quartet will present selections from light opera, in solo, duet, ensemble; all in costume, and with dancing and dramatic features. Mr. Farmer will collaborate with the quartet in presenting the folk songs of various nations, and lecturing on this and other musical subjects.

George Rogers, tenor, a pupil of Sembrich, who returned to the West from grand opera at Nice, when war was declared, will be heard in many song recitals. He will sing the "prize song" from "Die Meistersinger" when Mr. Farmer gives his lecture on that work. Pearl Tyer originated the Community Lyceum Supply. O. C. J.

Bruno Huhn to Teach in New York During Summer

Bruno Huhn, widely known as vocal teacher, composer and organist, will remain in New York all summer and continue his voice teaching at his studios at 231 West Ninety-sixth street. Since May 1 he has been organist of Plymouth Church, Brooklyn, where the music under his direction has already aroused favorable comment. Mr. Huhn is also at work on some new songs which will appear in the fall and has recently published a new Prelude for the piano.

Paul Althouse, the Metropolitan Opera tenor, who is at present passing a short vacation in Bermuda, has been booked for the Schenectady Festival, September 29, and the Troy Festival, September 30.

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VON BERNSTORFF FOUNDS VOCAL SCHOLARSHIP

German Ambassador to the United States Makes Award for Pupils of Dossert Studios Who Are of German Descent—Committee Selected by Diplomat to Hear Voices of Contestants—Dr. Muck and Stransky Approve Work of These Students

SHOWING his interest in the fostering of the fine arts, Count John von Bernstorff, the German Ambassador to the United States, has recently created a free scholarship at the Dossert Vocal Studios in Carnegie Hall, New York. The work of Mr. and Mrs. Dossert was brought to the attention of the ambassador, who visited their studios repeatedly. After hearing the work of the students himself and knowing of the approval of Karl Muck and Josef Stransky, he decided to establish the scholarship. Among the Dossert pupils heard by the ambassador and the noted conductors was Mrs. Archibald S. White, whose exquisite singing and musically interpretation of the music of the great masters was a revelation to them.

Extent of Instruction

This scholarship is to be awarded to a person of German descent, who has the best voice and real musical talent. Mr. and Mrs. Dossert or their representative will hear all applicants for the scholarship and select ten of the best voices to be heard by the Ambassador or a committee selected by him who will make the award.

The text of Count von Bernstorff's award reads as follows:

GERMAN EMBASSY,
Washington, D. C.
CEDARHURST, N. Y., June 22, 1915.

My Dear Mr. Dossert:

With reference to the pleasant conversation we had yesterday I beg to inform you that I will be very glad to found a scholarship for one of your American pupils of German descent. It gives me great pleasure to show you in this way how much I appreciate your method of teaching by which you have achieved such exceedingly good results. You have been able to judge of my love of music—and especially of the music of my



Frank G. Dossert, Prominent New York Vocal Teacher, from a Recent Etching
by J. F. Kauffman

own country—which prompts me on this special occasion and which made me so deeply enjoy the interpretation your pupils learn to give of the German "Lieder."

I remain, my dear Dr. Dossert,

Very sincerely yours,
J. BERNSTORFF.

DR. FRANK G. DOSSELT,
Carnegie Hall,
New York City.

Mr. Dossert is well known as a singing teacher and also as a composer, his works having been produced on numerous occasions in Vienna, Paris and Rome.

He has devoted thirty years to the teaching of voice. Among his pupils in the leading opera houses of Europe are Marguerita Sylva, formerly of the Paris Opéra Comique, now at the Berlin Opera; Jeanette Allen, leading soprano at Komische Opera, Berlin; Edmund Burke, bass-baritone, Covent Garden, London; Henry Miller, bass, formerly at La Scala, Milan, and the Costanzi, Rome, and Georges Féodoroff, tenor at the Grand Opera, Paris.

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Chicago Choir Returns from Tour to Coast

CHICAGO, July 10.—The Chicago Sunday Evening Club, of which O. Gordon Erickson is conductor, has returned from its tour to the Coast, after having given sixteen concerts as follows: Joliet, Rock Island, Omaha, Denver, Grand Junction, Salt Lake City (in conjunction with the Mormon Choir), Sacramento, San Francisco, San Diego, Tucson, El Paso, Fort Worth, Oklahoma City and Winfield, Kan.

M. R.

Three Thousand School Children in Bethlehem Concert

BETHLEHEM, PA., July 10.—Prof. I. H. Bartholomew, organist, directed more than 3,000 public school children in a patriotic program on Independence Day. Patriotic anthems were accompanied by the famous Bethlehem Steel Company Band. The spirited singing brought

forth many favorable comments. Prof. Bartholomew is organist and director of the Holy Trinity Lutheran Church Choir, which has won an enviable reputation for its popular recitals and concerts at which noted artists appear.

Successful Midsummer Song Recital in Portland, Ore.

PORLTAND, ORE., July 12.—One of the most successful midsummer recitals was given, July 7, by Hazelle LeDesca Loveland, dramatic soprano, who has recently returned from a year's study in New York. Miss Loveland possesses a beautiful voice of wide range. Her program

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was well chosen, consisting of French, German, Italian and English songs—the aria "Ritorna Vincitor" from Verdi's "Aida," being her principal number. Lowell Patton was a sympathetic accompanist.

Emilie Frances Bauer, music critic, of New York, and her sister, Marion Bauer, song composer, have arrived from New York, and will spend the summer with their brother in this city. E. Y.

GOADED PARLOW TO CAREER

Ruse Revived Her Interest in Violin—
Lord Strathcona's Aid

Lord Strathcona was largely instrumental in helping Kathleen Parlow to achieve an artistic career. Miss Parlow had gone to London as a child prodigy after she had studied in San Francisco, but she does not consider that her real musical development took place until some time later.

"You see, I grew a little out of it," she said in a recent interview. "I rather lost interest in my work and neglected my practicing, and then I was urged to hear Mischa Elman. It was a cleverly calculated ruse on the part of my advisers. They had counted on its reviving my waning enthusiasm, and it certainly did. You see I had really never heard that particular kind of music. I had been brought up on severely classical lines—Bach, Beethoven; Beethoven, Bach—with once in a great while as a rare tit-bit, an extraordinary dispensation, a few bars of Brahms.

"There was nothing for it but that I should study with Elman's teacher, Auer. But how? Auer was in St. Petersburg, and besides there was a lack of money. But I was very fortunate. Lord Strathcona had been very kind to me, and he knew of my sudden reawakened desire to work. 'How much do you require, and for how long a time?' I was dumfounded, but I managed to calculate, wondering bewildered what it was all about. When I told him he said, 'I will give you the money.'

"But there was strong pressure brought to bear against our going to Russia. Russia was in the throes of revolution. I was in deadly earnest, and somehow it did not seem anything of consequence to me when a bomb exploded around the corner, as it did when I was in St. Petersburg. I was absorbed, and of course when you are absorbed in your pursuit of something that has grown to mean a great deal to you, you don't realize your surroundings. I was eighteen months with Auer, and it was not easy work, but my enthusiasm was then at white heat, for I felt I was beginning to see my way clear."

That Miss Parlow did "see her way clear" her subsequent success has amply proven. The violinist returns to America next winter.

Appreciation of the Propaganda

To the Editor of MUSICAL AMERICA:

We appreciate highly the propaganda MUSICAL AMERICA is making for American music, American musicians and American institutions.

Sincerely yours,

FREDERICK SCHWEIKHER,
President, the Western Institute of
Music and Dramatic Art.
Denver, Col., July 9, 1915.

HOW CAN WE MAKE OPERA AN AMERICAN INSTITUTION?

This Form of Art Must Have a Home Built by Direct Taxation or Popular Subscription—Project Would Have Better Chance in Cities Where Women Voters Could Force the Issue—American Impresario Essential, Also Native Singers and Opera in English

By DR. P. J. GRANT

IS opera practically possible in America? Yes and no.

Possible, if we regard music as one of life's necessities—just as necessary as food and drink and clothing. Impossible if we are to look upon it, as unfortunately we have done in the past, as the luxury of the rich, a society function where Mrs. Railroad Magnate and Mrs. Porkpacker can sit well forward in their boxes and display their rich jewels to the admiring or envious gaze of two or three thousand of already arrived, nearly arrived or on the way—a society function from which 90 per cent of the decent-minded American public are excluded—and I believe purposely so—by the preposterous prices charged.

Foreign Impresarios Detrimental

Opera will be impossible as long as we employ high priced foreign impresarios who speak scarcely two sentences of our language correctly, who are not in sympathy with either our ideals or our needs. Who, after a lot of high sounding buncome addressed to the admiring gentlemen of the press about the "bea-u-tif-ful" American voices, offer the owners of these same American voices \$50 per week, while they cable an offer of \$1000 a night to an old lady whose voice flew up the flue aeons and aeons ago.

Many of these beautiful American voices were paid twice that amount for a single performance in Germany—prophets in Germany—the land of music, while here they are mere freaks. Admit it? No. They dare not. You see they are single units whom the foreign manager would trample into non-existence if they dared to open their mouths. Whereas united they could kick Mr. Foreign-Manager into that oblivion from which he never should have emerged.

A Hypothetical Case

What would you say if to-morrow you found this advertisement in your morning papers:

"Wanted—General manager for the New York Central; must be a foreigner; one giving preference to foreigners preferred."

OR

"Wanted—President for Yale University; must be foreigner."

OR

"Wanted"—but why go on? These two are sufficient for my purpose. Can't you imagine what would happen, or rather can you? Can't you hear the howl go up, reaching from New York to San Francisco? In comparison King George's tea tax would be a mere episode. And suppose the foreigner did, through some freak of fortune or rather a sinister degenerate influence, secure some such commanding position and proceeded to oust competent Americans and fill their places with foreigners, insolently informing the public that it was a private concern and therefore none of their business. Would we stand for it? Perhaps we

have stood for a good many things, but hardly that.

People Must Understand

Opera will be impossible as long as it is not given in the language of the people. You cannot persuade the great American public to take an interest in what it does not understand.

At the present time society goes, not because it cares a red cent for opera, but because it regards it as a social duty, or because it wishes to see or be seen. It is a part of its social slavery, not an intellectual treat; not a great humanizing work which brings it into closer touch with its fellow man and the beautiful things of life.

As such opera is a degradation, not an uplifting. Can you wonder that the decent-minded American will have nothing to do with it? Has nothing for it but contempt? And therefore as far as he is concerned it is a failure—does not exist?

Patience Required

Is opera practically possible in America? I wish I could find a word strong and emphatic enough to express my abiding and absolute belief that it is. But before we can make it a success we must realize that the task ahead of us is not an easy one; in fact, it is a herculean one. It is a task that will require patience, more patience, and then some more.

And first there is a big obstacle which we must get out of the way; it is the word "art." It is a word I am fast coming to hate, not because of the word itself but because of the people who use it. They have been so engrossed with the letter that they have entirely lost sight of the spirit. They have made of it a perverted holy of holies whose light is too dazzling for the eyes of the common people, within whose sanctuary their unholly feet must not tread. They have set themselves up as prophets, whereas they are nothing more than monumental asses whose stubborn hoofs bar the road to progress.

Music as Humanizing Force

Let us forget for the moment that music is an art. Let us try to look upon it as a great, big humanizing influence, an influence for better and holier things as necessary a part of life as food, drink and clothing and work. And let me say here that I have taken opera because it has the wider and more popular appeal.

But to get down to the practical side of the question. What must we do?

Well, before we can have opera we must provide it with a home, and that home must be the gift of the people either by direct taxation or popular subscription. It must not be the gift of a multi-millionaire. Why not? Because from that moment the people's interest in it is killed, or if they have any it is a resentful interest that bodes ill for the opera house's success.

Personal Sense of Ownership

But if John Smith or Tom Brown has given up his dollar freely or by taxation

it will be quite otherwise; proudly he will point it out to the stranger. "That's our opera house; they soaked me a couple of dollars for it, so I suppose a few of the bricks belong to me. Guess I'll have to go in some time and see what they're doing in there."

Can it be done? Well, let us see what they have done in Germany. There they have at least a hundred opera houses, most of them municipal and therefore built by public taxation. Let us take one of these as an example. The opera house at Cologne. I take Cologne because it is familiar to most American tourists. It has a population of about half a million and its opera house cost its people eight million marks, or nearly two million dollars.

System in Cologne

There for nine months of the year—not for three or four nights of the week but every night of those nine months—opera is given at prices ranging for the best seats from \$1 to \$2, according to the opera given. A seat in the gallery will cost you a quarter; if you have sturdy legs and don't mind the standing—well, you can stand for 50 pfennings (12½ cents).

Impossible, you say? How can they give good opera or pay their artists decent wages? My dear reader, I have lived several years in Germany. I have seen opera performances in most of its cities and I have never seen a really bad performance. Haven't you the proof right here? Where do we get the artists for German opera if not from Germany?

As to the pay. The American tenor at Freiburg in Breisgau, a town of not quite 85,000 people, received a salary of \$6,000 for a season of eight months. Not so bad, eh?

Opera Part of Normal Lives

You see opera in Germany is a normal part of the normal lives of normal people. They do not ask for the exotic any more than they would ask for caviar with every meal. They would see in the vocal pyrotechnics of Signor "Bullvoci" a blasphemy on art fit more for the monkey house than the stage of an artistic institution.

In Cologne I know one young American singer who was receiving a salary of 8000 marks (\$2,000). The director of one of our American opera houses offered her a thousand less than she was receiving in Germany.

In Cologne the director (he is also the head of the municipal play house) is engaged for a period of three years. If he wishes to be re-engaged he must show results, and he can only show results by employing the best material. He is not influenced by the social set. He is not responsible to them but to the people. He can keep down the deficit in no other way.

Deficit of \$150,000

In Cologne the deficit is usually about \$150,000. The people pay this cheerfully and willingly because it is to them as much a municipal necessity as clean streets or a good police force.

You can go from busy, populous Cologne with its 500,000 souls to tiny Cottbus with its 50,000 and there you find one of the prettiest little opera houses you ever laid eyes on, with lounging room, billiard room and library for the use of the artists. "What," you exclaim, "grand opera and a grand opera house in a town of 50,000 inhabitants? What are you trying to give us?" Well, if you don't believe me ask Walker, a young American basso who began his career there.

Germany is three-fourths the size of Texas. It has about three-fourths of our

population and in wealth it does not begin to compare with us.

In Hands of People

Here opera is a failure (and I do not except the Metropolitan); there it is a success. Why? Because in Germany opera is in the hands of the people and is of the soul of the people.

When shall we make a beginning? Not in New York. I am forced to—and regret to—believe. I know that most New Yorkers look upon their city as the only thing worth considering and the rest of the country is a mere and a negligible item. Well, there are many intelligent Americans who look upon New York as the tail, and a very mangy one at that. They ask you what great movement for the betterment of the people ever had its birth here.

Women's Clubs' Opportunity

Of course it could be done if the organized Women's Clubs took the matter in hand and went about it in the right way.

Personally I think it would have a much better chance in a city where the women have the right to vote and could force the issue. It could be a combination municipal opera and play house where opera could be given three nights of the week and a stock company could present plays the other three.

It is essentially necessary that the director be an American, one who has a heartfelt belief that the American artist of to-day, if only given the proper chance and encouragement, is the equal of any artist in the world. Our actors, our painters, our sculptors, are. Why not our opera singers?

Gain Offsets Loss

The opera must be given in English. I am perfectly willing to admit that it loses a great deal in translation; that the English language has not the smoothness of the French or liquidity of the Italian; but the loss will be far and away offset by the gain. The people will understand.

The majority of the singers must be American if not by birth at least by adoption. To meet the demands of the exotically inclined, the so-called great artists could be engaged for "guest" appearances.

Will it pay? In some ways immeasurably so. Financially I am afraid not, at least not at first. For the first three years we must expect a deficit, but we must have patience.

An Economic Advantage

Every step upward of our people means less money spent on jails, saloons and police. Every legitimate means of enjoyment withdrawn from the people, whether it be public music in the parks or public baths, means so much more time for illegitimate pleasures, and therefore an increase of crime, and increase of crime means an increase of city expenses.

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SUCCESS IN GERMANY FOR TWO AMERICANS

Feeling of Coldness Toward This Country Does Not Prevent Chicago Tenor from Obtaining Important Operatic Engagement in Schwerin, or Minneapolis Soprano from Winning Praise in Concerts—“Hans Heiling” Finely Produced at Charlottenburg Opera—Gatti-Casazza in Conference at Zurich

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, July 4, 1915.

THE court theaters of Berlin, Dresden, Munich and Stuttgart have decided on an artistic invasion of Belgium, under the leadership of Count von Huelsen. For the present this will consist of guest performances by well-known artists from the theaters mentioned.

The management of the Deutsches Operntheater in Charlottenburg has determined to continue the validity of season tickets through the summer, i. e., until August 28. Unstinted praise is due the Charlottenburg management for giving a hearing to “Hans Heiling,” that splendid opera by that most excellent composer, Heinrich Marschner. “Hans Heiling,” which was produced for the first time in Berlin in 1833 with extraordinary success, is in a somewhat similar position to Weber’s “Euryanthe.” If the latter work has frequently been considered as the model for Wagner’s “Lohengrin,” so “Hans Heiling” seems to bear a striking relationship to the “Flying Dutchman.” Here the title rôle also is a baritone part, the same uncanny somber figure dominates all the scenes, and the dénouement has the same mysticism. The “Hans Heiling” libretto is far superior to that of “Euryanthe,” and, in its exquisite music, it is a symphony of symphonies. It is to be regretted that of late this work, so much more valuable than the majority of novelties we are overrun with, has passed more or less into oblivion. And yet the uncommonly large audience bore witness to the esteem in which the public holds it.

Under such circumstances, it was to be deplored that the success of the event was hampered by the marked indisposition of Herr Engel, the bearer of the title rôle. Nor could his substitute, Herr Reisinger of Dessau, whose services were requisitioned from the second act on, offer sufficient compensation for the absence of his sick colleague. The exquisite aria in E, for example, had to be omitted. But, in many ways, Herr Reisinger accomplished his task satisfactorily—splendidly, in fact, when one stops to consider his unpreparedness for such a difficult undertaking.

The *mise-en-scène* proved a source of unlimited pleasure, as also the work of chorus, ensemble and orchestra. Fräulein Gottlieb, as the Queen, Fräulein Schneider, as Anna, Frau Mark-Lueders, as Gertrud, and Herr Hansen, as Konrad, were the foremost members of an efficient cast.

A Bach Concert

Johannes Messchaert, the German-Dutch master singer, gave a Bach concert in the “Garnison Church” jointly with Prof. Bernhard Irrgan, Berlin’s foremost organist. Messchaert, who was in splendid form, sang several arias from different cantatas. Professor Irrgan played the Preludium and Fugue in C Minor and two choral numbers, “Es ist gewisslich an der Zeit” and “Wenn wir in hoechsten Nothen sein.”

Eduard Behm, the well-known song composer and accompanist, has completed an opera entitled “Marienkind,” libretto by Hermann Erler, which is to be given a first hearing next season at the Municipal Opera of Würzburg.

In my last week’s report I wrote you that there had been a conference in Zurich, Switzerland, between Mr. Gatti-Casazza and the Metropolitan German-Austrian representative, Norbert Salter, and several German artists. Later on Signor Campanini joined the group. The conference is to be repeated in the Hotel Baur au Lac in Zurich this week.

Howard W. Bible, of New York, has arrived in Berlin to negotiate with Richard Strauss on a matter of considerable importance.

Americans who have remained in Berlin and artists in general are beginning to leave town for the summer. Unfortunately, the German seacoast is forbidden to all neutrals (which, of course, includes Americans), so the summer vacation, unless one prefers to go out of the country, will have to be confined to the inland resorts.

In commemoration of to-day, July 4, the American Consul General and his wife, Mr. and Mrs. Julius Lay, have invited all Americans in Berlin to a reception in the Esplanade Hotel at 5 p. m.

It will be of interest to note approximately how many Americans are still in town.

Returning from the Front

BERLIN, June 24.—It is a regrettable phenomenon that, even during such serious times as these, certain artists, returning from the front on a short furlough, persist in utilizing their patriotic duty as a means of exploiting their artistic careers. Such a practice seems neither just to art nor to the Fatherland and, consequently, has evoked more than one protest in the press. Yet, after all is said and done, it would seem as though the artist himself, appearing in uniform or with decorations, is rather

again been taken up—even belligerent nations.

Norbert Salter, the German and Austrian representative of the Metropolitan Opera Company, has gone to Zurich, Switzerland, to confer on neutral ground with Mr. Gatti-Casazza about the possibilities of engagements of German artists for next year’s Metropolitan season. With Mr. Salter there have proceeded to this conference the new conductor for the Metropolitan, Kapellmeister Bodansky, and Paul Bender, the able bass-baritone of the Munich Opera. There is some doubt as to whether these two artists will be able to leave Germany for next season, should the war continue, for both are still of military age. There will also be present at the conference Frau Brueggemann, the Stuttgart prima donna, Joseph Heder, Julia Koerner of Cologne, and others.

Meanwhile, Julius Daiber of the Chicago Opera has been in Berlin and, after worrying about for several days, has left unable to understand why such a large nation as Germany should not be willing to dispense with the military services of the four or five artists desired in America. We hear that Mr. Daiber finally did conclude several conditional engagements, dependent upon the duration of the war.

We reiterate that the present time, notwithstanding the more or less unsettled state of the country, is, for obvious reasons, extremely propitious for male opera singers seeking engagements. While some of the opera houses on the country’s extreme border have, of course, been compelled to interrupt activities, the majority of the theaters are trying their utmost, with admirable consistency, to keep to their regular schedule. And this brings me to the latest bit of news that should prove of American interest. For in spite of the undeniably distant attitude of the people here toward everything American (no matter what the diplomatic relationship between the two countries may be), an American has succeeded during the present period of international constraint in becoming a regular Court Opera singer.

Distinction for Fritz Huttmann

This artist is the American operatic tenor, Fritz Huttmann, of Chicago, who has just been engaged for a number of years for the Grand Ducal Court Opera of Schwerin in Mecklenburg. Huttmann, who is of the Italian mezzo carattere type of tenor, is by no means a novice on the operatic stage. Many will remember him from his former activity in opera in English and Italian in the United States and Mexico. So it was not lack of experience that prompted him to come to Europe to seek an engagement at one of the larger opera houses here. But he did consider the versatility and profound conception of operatic rôles gained at the German opera houses as indispensable attributes for every stage artist, irrespective of what his financial success may have been in the United States.

Mr. Huttmann’s engagement at the Court Opera of Schwerin is flattering from every point of view; many favors having been granted him in the shape of an almost unlimited permission to make guest appearances on other stages. Simultaneously with the presentation of the contract for the Schwerin Opera, Mr. Huttmann was offered an engagement at the New Opera Theater in Hamburg, which, however, he declined, in consideration of the more firmly established reputation of the Schwerin Opera.

Adele Salten’s Success

And still another American singer has succeeded in achieving success in the German of war-times. Adele Salten of Minneapolis, a coloratura soprano and pupil of no less a person than Frieda Hempel, recently gained recognition in three concerts which she gave in Bremen, Hanover and Halle respectively.

Having in mind the indignant attitude of the German people toward the American supply of arms and ammunition to the Allies, one is scarcely justified in expecting an over-gracious reception to any American artist. That, under such adverse conditions, Miss Salten succeeded in arousing the German press to expressions of the highest commendation is to be appraised as a much higher tribute than it would have been at other more normal times. The *Bremer Tageblatt*, for instance, while observing that Adele Salten’s voice was more adapted for the

opera stage than concert hall, admitted the wonderful interpretation of Schubert’s and Schumann’s songs and arias, and also her exceptional warmth of voice and musical taste. The *Weser Zeitung* commented on the volume of the concert-giver’s voice and her excellent schooling, while the *Hannoversche Tageblatt*, on the other hand, laid stress on her singing of older arias, such as Handel’s “O haett ich Jubal’s Harf” and the aria from the “Magic Flute.” The *Hallesche Zeitung*, after expressing surprise, not mixed with admiration, that an artist should give a concert during such times as these for the sole purpose of proving her artistic ability, proclaimed Miss Salten a genuine coloratura singer and commended her remarkable vocal technique, without overlooking the fact that now and then a greater depth of expression seemed desirable.

Strauss’s New Symphony

Richard Strauss has just published his 64th opus, “Symphony of the Alps,” for large orchestra. The work is to be given a first hearing in Berlin next November.

Max von Schillings has completed an opera entitled “Monna Vanna,” which is to be produced for the first time on Sept. 26 at the Royal Court Opera of Stuttgart. The novelty is then to be repeated, on Oct. 4, at the Vienna Royal Opera, and, on Oct. 15, at the Berlin Royal Opera, under the conductorship of Strauss himself.

The last popular concerts of the Berlin Philharmonic Orchestra took place on the 16th in the “Kammersaalen” in Teltower Strasse and on the 19th in the “Konkordia Festsaele” in Andreas Strasse, both in the heart of the working man’s district. Both concerts were given before full houses.

Herbert Stock, the basso of the Frankfurt Opera, has been engaged for five years, beginning in the fall of 1917, for the Berlin Royal Opera. He has made several very successful guest appearances there.

The Court Theater of Weimar will close this season on June 27 and reopen during the second half of next September.

Royal Opera Season Ends

BERLIN, June 18.—On Tuesday, the 15th, the Royal Opera concluded this year’s season with a performance of the “Rosenkavalier.” As every year, the opera house will remain closed for two months during the summer, reopening Aug. 15.

The Deutsches Operntheater in Charlottenburg, on the other hand, has decided to run its season through the entire summer. The Board of Directors, in making this decision, was largely influenced by the unfavorable economic conditions prevailing everywhere which would make it almost impossible for the artists at the opera house to find a means of livelihood if the season ended. Moreover, this year’s receipts have been such as to warrant continuing.

Wilhelm Gruening, for many years the dramatic tenor of the Berlin Royal Opera, has met with his second bereavement of this war. A month or so ago he was notified that his eldest son had fallen in battle, and now the news comes that his other son, who had been wounded, is dead.

The last performance of “Aida” in the Stadttheater of Hamburg, at which Frau Ottlie Metzger-Lattermann, as Amneris, bade farewell to the Hamburgers, proved a memorable event. As the readers of MUSICAL AMERICA know, the famous contralto and her husband, the bass-baritone, Theodore Lattermann, who appeared for the last time the previous night as *Hans Sachs*, have not renewed their contract with the Hamburg Municipal Opera and henceforth will appear only as guests at the leading opera houses of Europe and America, besides singing in concert.

The waves of sentiment ran high on this occasion, for both Mme. Metzger and her husband have become closely identified with Hamburg. The press, in reporting the two farewell performances, severely censured the management for allowing artists of such standing to leave. Even though arrangements have been made to insure the services of Ottlie Metzger and Herr Lattermann for occasional guest performances, the papers ask how the management expects to replace such singers and whether it is believed that Hamburgers will be content in the future with artists of a somewhat lower standing or with ensemble performances by provincial artists. It is pointed out that only with artists like Ottlie Metzger and Theodore Lattermann may a continued popularity for the opera be expected, even during war times. In some cases the most expensive artists are also the cheapest.

O. P. JACOB.



Fritz Huttmann, Tenor, of Chicago, Who Has Been Engaged for the Grand Ducal Court Opera of Schwerin in Mecklenburg

less to blame than the public that insists upon giving way to hero-worship. Naturally every person returning from the front fully deserves a goodly share of praise for his work as guardian of his country. But it also stands to reason that in moments of such patriotic ecstasy all artistic judgment is lost—which again is neither fair to art nor the artist.

Just as the special summer season of grand opera (about which I wrote you in a previous report), which had been planned by Director Hermann Gura, has failed to materialize, because of the increased military demand on the male



Adele Salten, of Minneapolis, a Coloratura Soprano Who Has Been Winning Golden Opinions in Germany

artists and stage-hands, so other undertakings have been nipped in the bud for the same reason. Notwithstanding this, the musical world continues to move although in a somewhat restricted way. Plans for the future continue to be made, and, in spite of the fairly thorough isolation of Germany, the threads of relationship with other countries have

AN ENGLISH HINT TO OUR ARTISTS

Why Not Sing American Songs Instead of British Ballads in Giving London Recitals?—The Heavy-Handed Playing of Mark Hambourg—Impressions of "Soloman," Boy Wonder of the Piano—Art Activities of Englishmen Interned in Germany

London, Eng., July 4, 1915.

A LITTLE music is a dangerous thing, and so, for that matter, is a little paragraph. Although I am writing this on the glorious Fourth of July and can hear in imagination the ship's sirens, see the beflagged shipping in your wonderful harbor, and hear the inspiring notes of "Johnny Get Your Gun" (which we over here sincerely hope he won't have to in our quarrel) I have to start out with an apology to Mrs. Ethel Grow for dismissing her in a brief paragraph. I think it was due to two things; my desire to send word of her to you by the earliest mail, and to have time to think over what disappointed me about her recital. I think it was not her singing, which was admirable, but her choice of songs.

Mrs. Grow, when she has been a little longer with us, will come to know that we possess some real composers in England whose songs are worth singing and, what is more to the point, worth listening to (Stanford, Vaughan Williams, Bantock and Cyril Scott, among others). There is no lack of local artists to sing our huge crop of bad songs, which in fact are made to suit their intelligence and their technique. Let me implore American artists to have pity on us and not add to our musical misery. Messrs. Chappell and Boosey and others are almost exhausted with titanic efforts to stem the local tide of ballads and we don't want a cross-Atlantic stream of Muswell Hill ditties. There must be some genuine American compositions with an individual note, however tentative, and those are what we want to hear. Gilbert's three-verse melody about "Two Roses" sounded exceedingly effective after Mrs. Grow's Bach and Handel, and achieved an encore, but I think there must be some mistake in describing this as its "first performance in England."

Of course it is possible that I am quite too inquisitive and adventurous and there is, certainly, no accounting for tastes. I once met a "hired-help" who in a moment of candor (and a surreptitious but arrested visit to my Tantalus) told me that she was "always very fond of anything to do with a sink." Possibly Mrs. Grow may think that, when she is in England, she should do as England does. May I say to her, perish the thought and the British ballad, and let us have some of that fine clean, American stuff which I am sure exists.

Don't you remember—but, of course, you don't—that just at the time we were being told, falsely, that there were no genuine American poets, Walt Whitman was beginning his magnificent "barbaric yap," and I believe that half our literary critics have never yet discovered the harvest in "Leaves of Grass." Mrs. Grow must be told that all cultured Europe has learnt to loathe the very sound of Culture, and many Englishmen, weary of soft and polished maturity, which they find is often but another name for sad, chill disillusion with everything and everybody, are seeking in American novels for life and sunshine—and finding it, just as I am seeking for it in American music, and I am certain that it is there.

Singer's Varied Attainments

Like all impulsive Irishmen, I suppose, I want to roll the world on more quickly, but the common reproach against singers—that they study only that branch of their art which is immediately marketable—does not by any means apply to Marguerite Nielka, who sang at Henri Verbrugghen's farewell concert at Queen's Hall on June 30. Miss Nielka began as an amateur actress, and then studied singing with Jean de Reszke in Paris. She speaks five languages, has a working knowledge of ten big operatic rôles, and is incidentally an excellent violinist. Had this been a normal season we should probably have

heard her in opera before now. But the war intervened, and, instead of being a prima donna, Miss Nielka is now the organizing secretary of the Lambeth Red Cross Detachment.

On the same occasion I heard four orchestral pieces founded on ancient Flemish songs by Arthur de Greef. The traditional melodies are preserved intact, the spirit of the poems being reflected in their orchestral setting, and I think you would like them.

But of all the concerts I have been most concerned with lately the piano-forte recital given by Mark Hambourg has puzzled me most. It was to be devoted to Chopin, why, badness only knows! But I had not a pleasant recollection of Hambourg, so I felt it my duty to go to hear him and give him a fair chance of altering my opinion. He hasn't! and remains—for me—everything which a pianist should not be. His idea of Chopin is clumsy and meretricious, full of false *relativos* (like a home of rest for mothers-in-law) and he makes his bass bark as a fretful wolf, almost with the angry snarl of an aeroplane. The clipt-chord is with him as bad a monomania as the *vibrato* of opera. I would give much to hear him play a sequency of really *solid* chords. It is not due, moreover, as many pianistic mannerisms undoubtedly are, to emotion. It is often mere petulance and in that case merely cerebral laziness, losing all the dignity which power, honestly employed, invariably has, and which he possesses "in chunks." If I take as an example his ill-treatment of the Ballade in F Major, Op. 38, I am obliged to tell him that he should have tried to understand that it was dedicated to Schumann, one of the sweetest natured of all men. Yet, played as it is by Hambourg, it is a perfunctory Germanic bombardment; no singing tone (in spite of all the fine opportunities); the beautiful *andantino*, left cold, conventional, unemotional. He loves to fidget chords in senseless iteration, as the embryo bacteriologist at the age of three loves to pull the legs off flies. The fact that he has the left hand of an elephant—so to speak!—would not matter if he knew the blessed word moderation. And that habit of his of allowing crushing alien chords to fall downstairs and break each other's necks distresses me just as much as the unpardonable liberties he takes with "the text." Nevertheless, the Queen's Hall was nearly full and the applause plentiful. The public is a funny sort of untamed wild beast!

Possibly much of this is due to certain physical peculiarities. Hambourg is "built heavy." But so was Swinburne—in parts—and who but him had the gift of "faerie verse." I saw him once making his daily pilgrimage up Putney Hill to drink his bottle of stout at the "Rose and Crown," twitching zealously along, with odd jerky motions, the head thrown back, the long back rigidly set, the long arms reaching to the knees, like Buddha's, with the hands wagging and outstretched, and the very short legs, and the short crumpled trousers, ending somewhere above the funny boots.

Swinburne, however, was a genius, and nobody minded anything, just as after you had come to know my dear friend "Jimmy" Whistler's Venice Etchings, the fact that he dyed his hair black except for a silver cock's comb right in front (artful window dresser that he was) ceased to worry you. What a gift to Art America gave us in Whistler!

However, instead of dragging you into the bye-paths of literature and art, I should be saying it is nice that in Gertrude Peppercorn, who gave a piano-forte recital at the end of last month, we have a British-born and educated pianist of really the first rank. She is in no way venturesome and her program was of the order of which the school in which she has been trained exists, and it followed the familiar course of Beethoven, Schumann and Chopin. Welcome points of deviation were found

in a suite by Dr. John Blow and pieces by Ravel and Debussy and in these Miss Peppercorn displayed her wonted vigor of style, perfection of technique, and that clear-sightedness that sees beyond romance, and that is a somewhat rare gift in woman. But is it quite sound to play the Beethoven "Eccossaises" in the "improved" version by d'Albert?

A Recital by Soloman

A little later, and because I hate to nurse prejudices, I went to hear "Soloman." I do not like prodigies on principle, because I think they are generally exploited for other people's gain, and that a boy or girl should have a good time when young. They will not get the milk and honey of life when they are out of their 'teens. Soloman is, according to his agent, "still ten years old" (I liked the "still" very much), but he will soon have passed his golden period of white suits and chocolate offerings and the embraces of feminine admirers, and perhaps with them will also pass some of the charm and assurance of extreme youth which are his happy portion now. In the meantime, he is making sure progress in his art, retaining qualities which many an adult artist might envy him, notably a sense of rhythm which renders the enjoyment of hearing him play such things as the G Flat Etude of Chopin, Scarlatti's A Major Presto and Daquin's "Le Coucou," a foregone conclusion—he carries his hearers along on a tide of pulsating rhythm which is irresistible. An epidemic of head-wagging and foot-tapping among the less sophisticated portion of an audience may not be very acceptable to the "superior" section, but to the artist it is a greater compliment than tributes of flowers and sweetmeats. (I don't think they offer Pachmann sweetmeats, but Soloman must have had enough chocolates presented to him to make him ill for a month.)

The phenomenon of early development resulting in the "infant prodigy" is certainly a puzzling one, of which psychologists do not seem to give us a convincing explanation. One may ascribe some of it to the imitative faculty of childhood—especially in histrionic art—yet that would hardly account for such abnormally developed powers of technique as were displayed by this boy of twelve throughout his recital, nor for the genuinely poetical feeling with which he can phrase a Chopin nocturne. It is almost a relief to find that such undertakings as Liszt's transcription of the A Minor Organ Fugue and Beethoven's C Sharp Minor Sonata are too big for him, mentally and physically. One's sense of proportion is restored by realizing that there are works of the great masters which should be left to artists of mature powers. As a feat of endurance by a boy of slight physique his carrying out of a program which included these and many other things was remarkable.

Art Activities of Interned Englishmen

I have left my *clou* to the last—for I am one of those worldly men who have a deep admiration of Biblical precedent.

Leigh Henry, the late director of the School of Opera and Drama in Florence and who was "caught in Germany," sends me a truly noble human document from the British Civilian's Internment Camp at Ruhleben, of which the following are extracts:

"Dear Mr. Crowdy: Thinking that it may interest you, I send the program, with drawings of the scenic setting, and groupings which I designed for the camp production of the Forest Scenes from Shakespeare's 'As You Like It,' which was produced here, June 10, and repeated four times with great success. The scenery (curtains and draperies), dresses and all properties were made in the camp, entirely by interned civilians under my direction. The acting rehearsals were directed by the producer, Cyril Duncan Jones (actor, novelist and dramatist). The music, by Prof. Bryerson Treharne, was also written in the camp,

specially for the production. The whole production and all concerned therein (actors, musicians, singers, scene shifters, property and costume makers and light manipulators), gave evidence of the strong artistic sympathy and power existing in the camp, and bore testimony to the value of simple and evocative settings. Nor is this an isolated example of dramatic and musical activity. I inclose the program of an earlier effort, a play written in the camp and produced under my direction by the Ruhleben Irish Players, of which society I am president. Other excellent productions (by the Ruhleben Dramatic Society) were 'Androcles and the Lion' (the initial dramatic effort) and 'Captain Brassbound's Conversion,' both by Shaw. To the former an original overture was written by Quentin Morvaren, who is among the interned. Other plays given are as follows: 'Phipps,' 'The Fifth Commandment' and 'The Dear Departed' (Stanley Houghton), 'Strife' (Galsworthy), 'The Speckled Band' (Conan Doyle). We have also had a brilliantly carried out Revue 'Don't Laugh,' which was a huge success, and Karno's 'Mumming Birds.'

"'As You Like It' was played entirely with curtain scenery in contrasted shades of green, with symbolic slashings and drapery suggesting springtime, in lilac, hawthorne, pink and laburnum yellow. The grouping was planned so that in the first scene the figures and spears of the foresters inclined inward to suggest an opening bud, while in the last scene the grouping was extended outward to suggest full bloom. The play being originally designed as a Shakespeare birthday celebration (though unfortunately postponed owing to my illness), feeling of exaltation was induced in the last act by the gradual upraising of a forest of hands during the hymn, 'Wedding Is Great June's Crown' (sung by the Welsh Society of the camp). To this succeeded boisterously human feeling in the ensuing dance, molded on simple pastoral figures. The incidental music of Professor Treharne (written on tonal and duodecuple modes, with striking experiments of chordal construction on a polytonic basis and in dimensions of fourths and fifths) is exquisitely delicate and very remarkable as psychological comments on the action of the play. Rhythmically the music is strong and striking. It consisted of a Prelude, Scenic Introductions and Scenic Music, an Interlude, a Processional (during which part of the action took place in the auditorium and part on the stage), a Choral Hymn, a Dance and an Epilogue Coda, which accompanied the closing words of Rosalind's final speech. It is to be hoped that we shall hear this music in suite form in England in the future. Treharne has certainly very much to say, and is an original thinker in music and a tireless worker.

"I am sending a copy of the printed camp journal, which will give you an idea of our activities. I feel that special mention should be made by Edgar L. Bainton's excellent and penetrative lectures on music.

"Very kind regards and hopes for your continual success in your excellent work.

"Yours sincerely,

"LEIGH HENRY."

"P. S.—The Irish Players here have now in preparation three plays by Lady Gregory, 'Spreading the News,' 'The Rising of the Moon' and 'Hyacinth Hall-vey,' and I am also rehearsing a male chorus in the following programs: Two Choral Songs, Cornelius; 'Hail Thou Moon,' and 'Athenian Song,' Sibelius; 'Lucifer in Starlight,' Bantock; 'Wanderer's Song,' Delius; 'Geistliche Lieder,' Hugo Wolf, and a 'Festal Song,' Bryerson Treharne, assisted by a quartet which will play items by Beethoven, Wolf, Brahms, Converse and Debussy. This should fill certain evenings well."

"So you see that, even interned, we British are not downhearted.

WALLACE L. CROWDY.

Wheeling Choir Sings for Convicts at West Virginia Prison

WHEELING, W. VA., July 16.—The choir of the St. Matthew's P. E. Church, Wheeling, recently gave a concert for the prisoners at the West Virginia State Prison. Carl Weiseman, organist of the church, accompanied the choir. Solos were sung by George Jefferson and David Crawford.

Von Doenhoff at Highmount, N. Y., for the Summer

Albert von Doenhoff, the New York pianist and teacher, is spending the summer at Highmount, N. Y., where he is resting after his season's work, and also working on his repertoire for the coming year. He will resume his teaching in New York on Sept. 10.

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Frances Ingram Gains Applause of Missouri Music Teachers



Frances Ingram, the Distinguished Contralto, at the Convention of Missouri Music Teachers at St. Joseph, Where She Was the Leading Soloist. From Left to right, Mrs. F. H. Derge, President of the Fortnightly Club of St. Joseph; Miss Ingram, Mrs. F. H. Hill, Local Manager; Mrs. E. S. Garner, Chairman of the Reception Committee of the Missouri State Music Teachers' Association

CHICAGO, July 19.—Appreciation which mounted to enthusiasm was accorded Frances Ingram, the distinguished contralto, when she made her second appearance at St. Joseph, Mo., this season in the recent convention of the Missouri Music Teachers' Association last week. It was the association's twenty-eighth annual convention, and Miss Ingram's recital was the leading feature. Her program, which consisted of an aria from Gluck's "Orpheus," Schubert's "Gretchen am Spinnrade," Brahms's "Sappische Ode," Salter's "Cry of Rachel" and Ross's "Dawn in the Desert" and other encores, was delivered with remarkable technique, clear diction and exceptional artistry.

Moreover, Miss Ingram captivated her audience by her charm of personality and by her adaptability to the various

moods of the songs which she presented. Now tender and sentimental, now tragic and highly dramatic, and again light and humorous, there was a constant change of mood and temper throughout the recital.

Miss Ingram was the recipient of many social attentions and floral tributes. She was a prominent guest at the St. Joseph Country Club, where she appears in the accompanying picture with Mrs. F. H. Derge, president of the Fortnightly Club; Mrs. F. H. Hill, impresario, and Mrs. E. S. Garner, chairman of the reception committee of the Missouri State Music Teachers' Association.

For the coming season Miss Ingram has already listed a number of important engagements. These include:

October 3, soloist with Chicago Singverein, William Boeppler, director, at the Auditorium in Chicago; December 6, in the Devoe series in Detroit; December 13, soloist with the A Capella Chorus in Milwaukee; in April, soloist with the Philharmonic Orchestra of New York on the Civic League Course in Toledo; March 6, soloist in the Marx Series in Louisville; January 17, Anna Groff Bryant Series in Galesburg; October 25, Ward Belmont College Series at Nashville; in December, Ladies' Musical Course in Springfield, Ill.; November 11, Wesleyan College Conservatory Course, Delaware, Ohio. Besides these, Miss Ingram has been engaged for several normal and college courses, including Illinois, North Carolina, West Virginia, two Michigan colleges, Culver Military Academy, etc., as well as many of the leading music clubs through the Middle West and South.

Joseffy Left Estate of Less Than \$10,000

The value of the estate left by Rafael Joseffy, who died on June 25, is estimated at less than \$10,000. The will of the famous pianist, filed for probate in Westchester County, N. Y., leaves his grand piano to his son, Charles F. Joseffy of Des Moines, Iowa, and his daughter Helen, who is an actress. The residuary estate is left to the widow, Mrs. Marie Joseffy, who is named as an executor with Benno Lewison and Rabbi Alexander Lyons.

Bertha Struck has resigned as a teacher in the Chicago College of Music, and, according to dispatches from that city, has taken out a warrant against Esther Harris, the president of the college, charging her with disorderly conduct and, in addition, has begun suit for \$10,000 against Miss Harris, charging slander.

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River Bank Unique Setting for Music by Community Chorus and Park Band

ROCHESTER, N. Y., July 11.—The Community Chorus, assisted by the Park Band, last night furnished the entertainment that the city annually gives to the citizens of Rochester in the form of a water carnival. Owing to the fact that no prizes were to be given for decorated water craft on account of reduced appropriations, and also that the water was so high and swift on account of recent rains that a real water carnival would have been dangerous, the event should more properly have been called a "sing-fest."

The chorus, about 400 in number, was seated on a raised platform in front of the Doran boathouse and the portion of the band accompanying them was down in front nearer the water. The rest of the band was on a stand a short distance up the river and the chorus and band alternated in giving the evening program. About 150,000 people were gathered on the opposite banks

across the river, on the bridge and in automobiles and motor boats.

The voices of the chorus were carried across the river with great distinctness, and from the beginning of the program with "My Country, 'Tis of Thee," when all the great crowd rose to its feet with one impulse, to the last strains of "The Star-Spangled Banner," there was not one moment when the people were not absorbed in the unusual and beautiful combination of sight and sound.

Harry Barnhart, the conductor of the community chorus, is at present on a Chautauqua tour of two months and came back to town by special arrangement to conduct the chorus last night. He is singing in some fifty or more towns throughout the State and everywhere he is spreading the community chorus idea. It is always received with great enthusiasm, as Mr. Barnhart always gives them a sample of it in getting his hearers to sing, and the audience is never less than twelve or fourteen hundred in number. In a year or so when these newly planted ideas have had time to grow Mr. Barnhart hopes to gather together a great singing throng and have a State-wide festival.

The program given by the chorus in the carnival follows:

"The Pilgrims' Chorus," Wagner; "Drink to Me Only with Thine Eyes," Old English; The "Inflammatus," Rossini; Bridal Chorus from "The Rose Maiden," Cowen; "The Heavens Are Telling," Haydn; Largo, Handel; The Beautiful Blue Danube, Strauss; American Folksongs.

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Indicts Public School Heads for Shameful Neglect of Music

Present Condition Impeaches Wisdom, Common Sense and Humanitarianism of Those Responsible, Declares Dr. A. E. Winship before Michigan Teachers—Clever Sophistry of Objections to System of Credits—Commercial Training Exploited at the Expense of Music

[The following article is compounded from an address delivered recently before the Michigan Music Teachers' Association by Dr. A. E. Winship of Boston, Editor of the "Journal of Education."]

By DR. A. E. WINSHIP

WE must first, last and all the time insist—you as musicians and others as educators—that music is an educational essential not to be neglected by the teacher because other school activities are more insistent, not to be abandoned because the taxpayer's pocket squeals.

Music is as real in its service to humanity as the multiplication table. Why does a boy whistle when he needs heart? Why did the soldier boys sing "Dixie" or "Marching Through Georgia" when there was danger of overmuch thinking of "Home, Sweet Home," or of the picture of the morrow's carnage? Why doesn't the boy repeat the multiplication table? Why didn't the soldiers have a spelling match? When you need music you need it more than you need the list of irregular verbs.

Magic of Music

Why has every evangelist had his Sankey, Alexander or Excel to warm up the audience until the blood tingled and thrilled like the spring time sentiment of youth? Why not start a revival with a recitation in definitions? Why are social reformers so afraid of the cabaret? Why is it that music sets the brain a-whirling, the heart a-thumping, the feet a-going?

Why is it that music possesses the soul of most people as nothing else does? Is it because it is a non-essential, a side issue, a trifling incident in one's life? Is it so unimportant in life, in war and politics, in love and religion that it has no place in education?

For good or ill, music is one of the greatest forces in human life, individually and collectively. All pretense to educate without music is like pretending to be rapturously happy while wrinkling the face with scowls and frowns and clogging the voice with wrath or hate. Music is the smile of education.

Music when rightly taught and practised gets into the life of boys and girls and stays there into manhood and womanhood as does nothing else in the school. It is not vocational, like typewriting for girls and agriculture for boys, but nothing makes for culture more

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than music woven into one's being, whether in rendition or merely in appreciation.

Music has not had adequate recognition because some people do not sing or play the violin. We have been too ready to assume that the schools should do nothing for any child that it does not do for all children, but although we have broken down that barrier in all industrial lines we have made no concession as relates to music.

Rhythm is for all children. No youth is such a blunderer that he will not soon learn to keep step if he is in a military company. No normal child is incapable of getting the beauty and the physical and mental effect of rhythm.

Easy to Assimilate

There are few who cannot get all the benefit of melody, at least in appreciation thereof. No soldier escapes the effect of "Dixie" or "The Battle Hymn of the Republic." No one in a revival service fails to get the magic of the melody of the revival songs.

Not all will get the intellectual stimulus of harmony, but there will be as many children who get the personal advantage of harmony in music as of the artistic effect of a masterpiece in poetry and more than will get any sense of the essayist's art. We insist upon the study of English literature in every grade by every child, knowing that to some it is only the rhythm and the melody that appeal to them. There is as much profit intellectually and morally and more esthetically in the study of rhythm, melody and harmony in music as in language.

One of the difficult problems in public education is to find a way to have young people continue their studies after the compulsory school days are over.

It is not creditable to the school, to the system, nor to the students to have them stay in school while they are sentenced there by law and then fly from it like liberated wild animals the moment they are free.

Keeping Up Interest

In order to keep them we have introduced typewriting, stenography and other commercial branches, and everywhere there is boasting of success. We have introduced every conceivable phase of industrial work from the machine shop to the foundry, from bread making to laundering, and we are shouting ourselves hoarse over the noble achievement of inducing young people to get an education who spurn scholarship.

And we have rudely cast aside everyone who had no more use for sawing wood with a gilt-edged saw than for measuring cord wood imaginatively in the class room, for whom beet roots were no more attractive than Greek roots, or the wash tub than the chemical laboratory, but who did have a passion for music.

Sent to Junk Heap

Musical aspiration and inspiration have been ruthlessly sent to the junk heap, while we have played every trick of the bunco steerers to corral the blacksmiths and the farmer.

Why? In some cases it has been due

to the decision of those whose hands dominate over their hearts.

If numbers are worth while, if the prevention of wrecks by the educational wayside is worth while, then let us bait the sweet singer and the more sweet harpist as well as the toiler; while we make some non-bookish youth handy, let us make other artists with voice or instrument.

But we are promptly met with the statement that it is too expensive. It is a luxury, it requires too much specialized work, that the public cannot afford to train individuals, that we cannot have pianos for public school pupils.

Cincinnati's Example

It will be slow work to educate the public to supply pianos for student practice. I think Cincinnati is launching upon this career, but there are not many cities with a Condon and such a board of education as Cincinnati enjoys.

But, desirable as this would be, sure as it is to come, sometime, it is not necessary. All that is needed is to give school time for such extra privileges at private expense with full school credits, with privileges of substitution for subjects for which students have no taste, no talent, no use in any way.

Thousands of girls and boys in America are taking private music lessons for which parents are willing to pay. But neither parents nor children are content to have merely a musical education. They would like three-fourths high school life and one-fourth music, but with things as they are in most cities the student must either give up the three-fourths that she wants in school or the one-fourth that she wants out of school.

Three Alternatives

One of three things happens. She gives up the high school to study music, and goes through life regretting that she has no diploma, no general education, no possibility of a college education; or she gives up music and goes to the high school and gets her diploma and goes through life regretting that she has not a musical education; or she goes to the high school and keeps on with her music and does nothing creditable with either.

With the present and past relation of the public school to music in most cities a musically talented student can do nothing that is satisfactory or creditable. The present condition impeaches the wisdom, the common sense, the humanitarianism of everyone who is responsible for its continuance.

Of course, like all men under indictment, they try to cover their retreat, try to justify their malfeasance in office by some sort of a reply by which to excuse themselves, by blaming somebody else or something else, and their reply is that it would violate all precedents, would do violence to all traditions to allow school work to be done by persons not elected by the school board and not

in the pay of the school board. That sophistry is so clever that it is not to be wondered at that persons who are not discriminating should be deceived thereby.

Let us see if it is without precedent. Many cities like Cincinnati, Fitchburg, Quincy and Beverly allow a student to do one-half of his work in a shop taught by a man who has never given any thought to the art or science of teaching, and the school board does not elect him as a teacher, does not pay him as a teacher, does not have any control over him as a teacher.

An Argument Disproved

In the best commercial departments of high schools and normal schools students are sent out, often many miles, to work for a few weeks in offices or counting rooms with untrained and unsupervised men or women who are not selected by the school officials or paid by them.

In all such cases of industrial or commercial part-time work such opportunity is eagerly sought by school authorities because the work is so much better adapted to their needs than it can be in the school or by the school people.

There is no conceivable argument against the music credit system except the time-dishonored dislike of any thing for continuing the conditions that we have inherited.

Justice to the individual, consideration for the community, appreciation of the good of the school all demand that music be given full opportunity in school, and through skillful outside teaching and practice. We must give the student the advantage of as much school life as he cares for and as much music training as he needs.

Every consideration demands that the mischievous conditions of the past shall cease at once. It is about the only great advance step ever taken that does not increase the financial budget.

Saint-Saëns Hears News of Ysaye

Before sailing for Europe last week Camille Saint-Saëns, the great French composer, called upon R. E. Johnston, the New York concert manager, whom he had met on numerous occasions with Ysaye in Paris. M. Saint-Saëns called to renew old acquaintance and to obtain news of Ysaye and his family. He was delighted when Mr. Johnston informed him that the report of the death of Ysaye's son Gabriel was incorrect. All three sons are in the Belgian army, each a commissioned officer, and up to July 1 all of them were well. Through the influence of the Belgian King and Queen they were recently permitted to leave Belgium for two weeks to visit their father and mother and the others of the family in London. Mr. Johnston also informed Saint-Saëns that Ysaye had recently made a short concert tour of Spain to make up to some extent for the loss of his property in Belgium.

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WRITE FOR PARTICULARS TO EITHER ADDRESS

COMPOSERS OF TO-DAY WRITING LITTLE OF VALUE FOR THE VIOLIN, SAYS WITEK

Concerto of Sibelius the Most Important That Has Appeared in Recent Years, in Opinion of the Boston Symphony Concertmaster—Mr. Witek as Photographer—The Varied Activities That Will Claim His Attention and That of His Gifted Wife Next Season

Bureau of Musical America,
120 Boylston Street,
Boston, July 15, 1915.

ANTON WITEK, the concertmaster of the Boston Symphony Orchestra and the violinist of the Witek-Malkin trio, which will be heard in many concerts next season, sat on a hot summer day—not in a cottage or by a rill, but in a cool, shady, picturesque apartment in the middle of Boston, with trolley cars whanging down below. "And why should I be elsewhere?" said Mr. Witek. "Here it is cool. In a hotel it is hot. Here I have comfort and convenience. I have not found them in the country. Here are all my things, including my bathtub. Not all resorts have them. Here if it is a rainy day I have my music and my photographs. I work at one or the other. If I am at a beach where is my studio, my scores, etc.?"

He waved his hand out toward the east. "The country, it is for a trip—not? I have a machine and a magnificent chauffeur—Mrs. Witek. She takes me everywhere I want to go. We have always a little trunk on the back of the machine and if we want a change of air we go away for a day or two. It rains? we return. Mrs. Witek also conducts. She loves to lead. In Germany before we came here she had been very successful as a conductor, so much so that the press in Germany was widely discussing the fitness of a woman for this post. There were interviews—many interviews. Dr. Muck was interviewed—whether a woman should conduct an orchestra. Mrs. Witek wished to conduct in America, but it has hardly proved possible.

"One must surely have something interesting besides music. Yes, I spend a good deal of money on photographs, but I think that pays better than theater suppers. I have about 3000 stereoscopic plates. I took twenty-seven dozen pictures on our trip to San Francisco, some colored, some not. I have recently undertaken portraiture, but that is not far developed. We have also entertainments of a kind that you find downtown right in this room."

There were in evidence an aluminum curtain and a complete camera equipment to throw moving pictures on it, and a hundred thousand photographic appliances and stores utterly bewildering to the man unacquainted with the camera and its works. Mr. Witek's rooms are large and especially arranged for artistic photography. He has one of the most complete studios possessed by any amateur in Boston. He has pursued this hobby as indefatigably as his profession. How indefatigably that has been may be illustrated by the fact that during seventeen years of orchestral playing in Berlin this violinist took part in at least one performance and one rehearsal a day, and often two rehearsals and one performance, or *vice versa*, a day. He believes that Berlin, if anything, has too much music. But the capacity must surely be amazing! Mr. Witek's orchestral activities were sometimes interrupted by concert tours of the Witek-Malkin trio, composed of himself, as violinist; Mrs. Vita Witek, pianist, and Josef Malkin, the admirable cellist, now also a member of the Boston Orchestra. The trio was an important integral part of European musical activities for some seasons until Mr. and Mrs. Witek came to America, when the former responded to Dr. Muck's invitation to lead the first violins of the Boston Symphony Orchestra. It has now been reassembled and arduous rehearsals have already taken place in preparation for the coming season.



The Witek-Malkin Trio, which Will Be Heard in Numerous Concerts Next Season. Left to right, Anton Witek, Violinist; Mrs. Vita Witek, Pianist, and Josef Malkin, Cellist

Mr. Witek was astonished by the clean lines and clean pavements of San Francisco. "In that respect," he said, "San Francisco is nearest of the American cities I have seen to the cities of Germany. I do not need to speak of many advantages which American offers to the resident born here or abroad, but one of the things that we miss in the Eastern cities we found there. There was less smoke, fewer backyards and more that was green."

The audiences in San Francisco were exceptionally cosmopolitan in their attitude. The country round about, however, was disappointing. The California red-woods were not encountered in their pristine condition. They were full of tourists, in parties of not less than thirty, led by a gabbling guide. The ground was littered with egg shells and newspapers. It is an old and sad story, Mr. Witek! Nature as she is treated in America is not always an edifying spectacle.

We asked Mr. Witek what he thought of the modern literature of the violin. "I must own," he said, "that I see very little that ranks with the work of the composers of the eighteenth and nineteenth centuries. For one thing, the popular taste, especially in this country, prefers small things, which are not serious in their proportions or character. The long line seems almost to have disappeared. One does not want to seem to find fault with everything, but I must say that in giving a concert I can hardly reconcile myself to nothing but tid-bits. Greater things should receive the attention of those musicians who take their art seriously. The concert program is too often like a telephone directory. You feel like taking up the receiver and saying, 'Operator, give me Couperin 1688-1733, or Pugnani 1831-98!'

Three B's Fascinate Him

"The 'three B's' still fascinate me more than any others, nor can I believe that they do not possess something which the majority of the later men lack. In the first place, these masters—I do not claim that 'form,' in itself, makes the master—display a range and variety of expression in their compositions not found in the work of many moderns. Play the First Symphony of Tschaikowsky. Well, the second is a little better. The fourth is better than the second, the fifth better than the fourth, the sixth the greatest of all, perhaps. Then I prefer to hear the sixth, for in that I will hear the essence of all the others. The same holds true even of so fine a talent as César Franck's. He says the same thing in the beautiful violin sonata, or the great quintet, or the symphony. Consider Beethoven! No symphony, even the first, is like the other, and not only is there a remarkable variety of subject matter, but something else, not readily pointed out, but which seems to communicate inexhaustible richness to the structure. I have no idea how many times I have played all of the Beethoven symphonies, but I have surely played them hundreds of times, under most of the great conductors of the day,

and even now, when we perform a Beethoven symphony with Dr. Muck in Symphony Hall, something new appears. Perhaps the week before we have played a new orchestral work which we rehearsed very industriously. The next year, or a few weeks later, we repeat this work. It is as good, or not quite as good, as the first time. But even now when we do a Beethoven symphony there is something new—a new balance of tone, a nuance that we did not see before.

The Sibelius Concerto

"Of new, valuable literature for the violin there is very little to-day. As for the concerto, it is becoming obsolete, at least in the classic meaning of the term. Now and again a composer writes a concerto in one movement, or a symphonic poem with an important part for the solo instrument, but that is about all. The most valuable concerto that has appeared in recent years is that of Sibelius. It is playable, idiomatic and yet original in its technique as well as its form and instrumentation, and it is fine music. Sibelius is one of the very few men of originality who show to-day. His Fourth Symphony is a work of exceptional richness and mastery. It has been unfairly described as lacking in form. That is not so. The difficulty is that the musical material is so new that the ear at a single hearing does not recognize the observance of formal principles. As a matter of fact the work is very solidly constructed, and the slow movement alone would give it a very high rank. A movement that still puzzles me is the *finale*. I have listened again and again, and most willingly. I confess that I cannot understand it. But the rest, at least, is of surpassing originality. The orchestral score is very finely put together. The instrumentation is never excessive. There may be, in some of Sibelius's compositions an occasional monotony of mood or of color, or what one might call a barbarism here and there, but I would far rather hear such music, even when it wantonly overturns the canons of proportion or good taste, than listen to a composition which says admirably that which is not worth saying."

Mr. Witek spoke in some detail of his plans for next winter. The Witek-Malkin trio will give concerts not only in and near Boston, but also in those parts of the United States which it will be possible to reach during the tours of the Symphony Orchestra. In addition to their work with these two organizations, both Mr. and Mrs. Witek are members of the faculty of the von Ende School of Music in New York.

OLIN DOWNES.

Anita Rio, the soprano, has been engaged for the Worcester Festival, October 7, and as soloist with the Orpheus Club of Buffalo, Dec. 8.

From Rome comes the report that Mme. Luisa Tetrazzini, the famous coloratura soprano, has subscribed the sum of \$10,000 to the Italian war loan.

PHILADELPHIA CLUB TO AID CHURCH MUSIC

Organists and Choirmasters in New Organization with Worthy Aims

PHILADELPHIA, July 19.—There was recently organized in this city a new musical organization known as the Organists' and Choirmasters' Club, which is located in the Presser Building and which promises in the near future to be one of Philadelphia's successful musical clubs. The membership, at present numbering about forty, includes, as the name implies, organists and choirmasters, and the aim is to provide a club of small individual expense where members may fraternize and work together for the advancement of their own good and for the musical welfare of the city, especially in the churches. An especial effort will be made to interest and to secure the co-operation of the clergy, many of whom already have given their approval and promised cordial support. Meetings will be held at which addresses will be made by clergymen, prominent musicians, musical educators, etc. Recitals also will be given, at first on a modest scale, but with the idea of enlargement and improvement along all of the lines embraced.

The officers are: President, Ernest Felix Potter, of Calvary Protestant Church, Germantown; vice-president, James Corneal of St. Michael's P. E. Church, Germantown; treasurer, Frederick R. Davis, St. John's P. E. Church, Germantown; secretary, Frank C. Haenle, Old Christ Church, Second and Market Streets. Mr. Haenle was the organizer of the club and is an enthusiastic worker for its success, a project in which he is meeting with encouraging co-operation.

Patrick Conway and his band yesterday began a two weeks' engagement at Willow Grove. The instrumental numbers, varied and well executed, were interspersed with solos by Josephine Dunfee, soprano, who was heard to especial advantage in Rossini's "Inflammatus," in the afternoon, while at the evening concert she sang the waltz song from Gounod's "Romeo and Juliet" charmingly. Another soloist received with marked favor was Morton Adkins, baritone, formerly of the Century Opera Company, whose principal numbers were the Mirror Song from "Tales of Hoffmann," and the Prologue to "Pagliacci." Instrumental solos were played by Ulric Gringras, piccolo; John Dolan, cornet, and Gardelle Simons, trombone.

A notable concert at Willow Grove was the performance last Thursday evening of "The Messiah," by the Choral Society of Philadelphia, under the direction of Henry Gordon Thunder. The oratorio was given in two parts, one in the afternoon and one in the evening, and was admirably sung by the large chorus, with the assistance of the Victor Herbert Orchestra, and, as soloists, of Helen Frame Heaton, soprano; Clara Yocom Joyce, contralto; Henry Merriken, tenor, and Frank M. Conly, bass.

Henry Gordon Thunder, who is spending the summer at his cottage in Ventnor, Atlantic City, has taken the contract to furnish the second chorus for the first performance in America of the Mahler Symphony, which the Philadelphia Orchestra is to give in this city, under the direction of Leopold Stokowski, next winter. Mr. Thunder will assemble and train for the production a chorus of 400 voices. His part of the ensemble of about 1,000 voices to be used will be made up of the memberships of three of Philadelphia's best known singing societies, the Choral Society, the Mendelssohn Club and the Fortnightly Club, all of which are under his direction. During the summer Mr. Thunder is acting as organist and choir director of the First Methodist Church at Ocean City, N. J., where he has the assistance of a quartet of prominent Philadelphia soloists, as follows: Emily Stuart Hagar, soprano; Marie Stone Langston, contralto; Oswald Blake, tenor; Frank M. Conly, bass. At his Ventnor cottage Mr. Thunder is also working upon the score of a four-act grand opera, entitled "Meiamoun," the libretto of which, written by Mary Forney Thunder (Mrs. Thunder) was adopted from one of a series of romantic stories by Theophile Gautier, entitled "Cleopatra's Nights." A. L. T.



John Colville Dickson has a large class of vocal pupils in Ebensburg, Pa.

Marshall R. Kernochan, the composer, has been in Newport, R. I., recently.

The piano students of Walter R. Fellers of Harrisburg, Pa., recently gave a pleasing recital at his studio.

Alice Fifield, 'cellist of Bremer, Me., has gone to Lake Winnipesaukee, N. H., to play in an orchestra during the summer months.

Harold Jackson Bartz of Shelbyville, Ind., the new choirmaster and organist of the First Presbyterian Church, York, Pa., has assumed his new duties.

A harp recital was given by Mrs. Edythe Marmon Brosius recently before the Catholic University summer school and faculty at Washington, D. C.

Olive Fremstad, the noted soprano, who is at present living an outdoor life in the Maine woods, will fill a number of concert engagements in Illinois next season.

Mary Cryder, one of Washington's prominent singing teachers, accompanied by her father, William Wetmore Cryder, is spending the summer at Rehoboth Beach, Del.

Claude Warford, tenor, has discontinued his teaching for the season and gone to the Massachusetts coast for a rest. Later he will join Hallett Gilberté at Lincolnville Beach, Me.

The Municipal Band of Atlantic City, N. J., has commenced a series of street concerts which are given morning and evening daily at the intersections of residence streets and the beach.

Mary Helen Howe, soprano and teacher, after closing a successful season in New York, is spending some time with her mother, Mrs. Franklin T. Howe, at her home in Brookland, D. C.

The Innes band concerts at City Park, Denver, continue to attract thousands each pleasant evening, and Mr. Innes seems to possess an inexhaustible resource in planning novel and worth while programs.

Genevieve Clark Wilson, who was a few years ago a leading concert and oratorio soprano of the Middle West, and was frequently heard in the East, is spending a few weeks in Denver as a guest of her sister.

Mrs. F. H. Snyder's annual song recital for her pupils in St. Paul was given July 16. There were twenty-one numbers on the program, the American composers represented being Burleigh, Barnes, Rogers and Whibley.

Mrs. A. M. Blair, music director of the Rubinstein Monday Morning and Young Women's Christian Association choral clubs, Washington, D. C., is now settled in her summer home at Littlebourne, near Canterbury, England.

Mrs. Minna Spiesberger, the Chicago soprano, was the soloist at the second student artists' day at Ravinia Park, July 6, and scored a pleasant success. Mrs. Spiesberger has coached in operatic work of late with Adolf Muhlmann.

The St. Louis Pageant Choral Society announces the engagement of John Campbell, tenor, of the Marble Collegiate Church, N. Y., for "Samson and Delilah" Nov. 16. Mr. Campbell will also appear at the Worcester Festival Oct. 6.

Rev. Louis D. Grenier, rector of Notre Dame Church, Worcester, Mass., is looking for a male organist and choir director to direct the senior choir. Resignations of Leana Parseau and Mrs. Arthur Pruneau have been accepted to take effect Sept. 1.

Winston Wilkinson, aged seventeen, has returned to Lynchburg, Va., from Los Angeles, where, as a southern representative in the students' contest recital of the National Federation of Music Clubs, he won considerable distinction as a violinist.

Felice Lyne, the prima donna, under the management of the Booking & Promoting Corporation, is completing an auto tour from San Francisco to Kansas City, where she is scheduled to appear. Miss Lyne arrives in New York the middle of July.

Band and orchestra concerts at the expense of the city of Pittsburgh will be given throughout the season at the various city parks, the concerts starting July 18 in Schenley and Highland Parks. The usual summer night concerts on the Schenley Lawn have been begun, the Welsh Trio appearing last week.

Tatassis Canoe Club of Worcester gave the first of its Sunday night concerts recently at its club house at Lake Quinsigamond. Dr. A. J. Harpin, baritone; Olga Forsberg, soprano; Hazel Dann, violin; Blanche Dann, piano, and Ruth Hulbury, cello, were the artists.

Alice Bates Rice, soprano of King's Chapel Choir, Boston, is spending the month of July in Dublin, N. H. In August Mrs. Rice will make an automobile tour of Cape Cod and will return to Boston for the resumption of her studio duties at the Lang Studios on Sept. 1.

In memory of C. Dorsey Waters, the late director of the Park Band, Baltimore, the present director, Daniel Feldman, placed upon a program on Tuesday, July 13, the prayer from "Jack Sheppard," by Adam Itzel. This number is from the opera written by the Baltimore composer, who had had such a promising career.

Frank Ormsby, the popular tenor, has an excellent outlook for his next season. Engagements have been booked for him already in Brooklyn, under the auspices of the Institute of Arts and Sciences, at Columbia University, New York; at Parkersburg, W. Va.; Harrisburg, Va.; Philadelphia, Lexington, Ky., and Newark.

Ruth McNally, pupil of A. Winifred Mayhew of the Progressive School of Music, Worcester, Mass., was presented in a recital on July 19. The young pianist was assisted by Lillian Israel, violinist. The opening number was Caprice Valse, Schubert. Other Schubert, Mendelssohn and Verdi-Liszt numbers completed the program.

A new operetta entitled "Elaine" will be Arthur Hammerstein's principal production of next season. Otto Hauerbach and Rudolf Friml, librettist and composer respectively of "High Jinks" and "The Firefly," have written the new piece, in which Edith Thayer will be starred. The work will be presented in New York in November.

James D. Price of Warehouse Point, Conn., who has been supervisor of music in the public schools of the town for the past five years, has at his own request been released from his engagement in order to become supervisor of music in the Northwest and Northeast schools of Hartford. Ralph C. Peters of East Orange, N. J., has been appointed to succeed Mr. Price.

Grace Klugman Swartz and Florence Wertheim of Albany, N. Y., were heard recently in operatic arias at the summer institute at Round Lake, N. Y. Miss Swartz sang an excerpt from "Cavalleria Rusticana" with Edward E. Hosmer of Springfield, O. Miss Wertheim sang in a trio from "Faust," another of the interpreters being Mrs. William E. Strasser of Canton, Ohio.

The Ringgold Band recently gave an open-air concert in Scranton, Pa. The leader of this organization is John B. Chase. The Mozart Band, of Carbon-

dale, Pa., gave an open air concert on Friday evening, July 16, on the balcony of the American House. The band of the Scranton Eagles gave a concert on July 20. James Thomas Harris was a soloist.

One of the fruitful results of the Billy Sunday campaign in Scranton, Pa., over a year ago is the number of trail-hitters' choruses that have been organized by the men converts. Notable among the leaders are the Patagonians, the Barber Shop Trail-hitters, the Spauldings, the North End, the Olyphant Glee Club, the Taylor Male Chorus and a numbers of others.

Charles Trowbridge Tittmann, for the past four years bass soloist of old St. John's Church, Lafayette Square, Washington, D. C., has resigned his position to accept an engagement as soloist and precentor at All Souls' Unitarian Church. He has resigned, also, as bass of the solo quartet of the evening choir of the Church of the Covenant, with which choir he has been affiliated for two years past.

Haensel and Jones, who look after the concert bookings of Arthur Middleton, the basso of the Metropolitan Opera Company, recently closed contracts for the appearance of this well known American singer with the Mendelssohn Club of Utica, N. Y., and as soloist with the New York Philharmonic Orchestra, Joseph Stransky, conductor, for Carnegie Hall, New York, Jan. 27 and 30, and at the Academy of Music, Brooklyn, Feb. 13.

Mr. and Mrs. George H. Gould gave a musical recently at Short Beach, Conn., and among those taking part were Dr. Charles W. Vishno, 'cellist; Mrs. Grace Walker Nichols, contralto, and Milon M. Stone, bass, of New Haven. Mr. Strack, tenor, and Mrs. Alice Moulthrop-Burr, violinist, both of Short Beach, also assisted Mrs. Gould. The affair was given in honor of Charles Morse of Bellingham, Wash., a violinist, whose work during the evening was of a high order.

Papers of incorporation were made out recently by the Bridgeport Arion Society after existing for twenty years as a voluntary association. The following officers were elected at the semi-annual meeting for the ensuing six months: President Charles Axman; vice-president, John Schwing; secretary, Eugene Parthenay; financial secretary, William Abraham; treasurer, Paul Hoffman, Jr.; hall agent, Emil Leu; trustee, John Reuther, Carl Schmidt, John Schwing; musical director, Paul Schubert; librarian, Louis Roth.

Herman Neumyer, the dean of Harrisburg (Pa.) musicians, recently celebrated his seventy-fourth birthday at his home. He enlisted in Company A, First Pennsylvania Regiment, when the first call for volunteers was made by President Lincoln, and at the end of this enlistment re-enlisted in the Seventy-ninth Regiment as a musician of the Third Brigade Band. Locating in Harrisburg in 1865 and making music his profession, Professor Neumyer organized the State Capital Band No. 2, in 1875, and was the leader during its existence.

"Childhood in Song and Story" was the subject of a musical program given in Temple, Tex., July 8, under the direction of Mrs. Edna MacDonald. Mrs. MacDonald is a recent addition to the musical circles of that city, her former studio having been located in Houston. The program consisted of solos by her pupils, choruses and quartets. The climax was reached when the quartet, composed of Mrs. F. F. Downs, soprano; Mrs. George Kyle, contralto; James Adrian, baritone, and J. H. MacGregor, tenor, sang Liza Lehmann's "Alice in Wonderland."

The musical entertainers appearing upon the platform of the New Albany (Ind.) Chautauqua Association included the Tschaikowsky Quartet, with Elizabeth Wood, soprano; the Boston Symphony Sextet, comprising Herman Goldstine, Placido Fiumara, Walter Blumenau, Ludwig Nast, Gustav Battles and Max Kunze; the Chicago Festival Quintet, comprising Clara Jensen, Elizabeth Baxter, Claude Saner, Herbert Bailey and Herbert Johnson; the Arcadians, the College Singing Girls, Sortha Daniels and Lulu Sinclair, the Dunbar Quartet, the Edwin Weeks Concert Company and the Old Folks Singing Company.

James Washington Pierce, recording secretary of the Music Teachers' Association of Los Angeles and a musician of prominence of that city, left July 17 for

an extended trip east in order to investigate musical conditions of the metropolitan cities, Chicago, New York, Boston and other musical centers. Mr. Pierce expects to spend the greater portion of one year in his investigations and as he is endowed with abundant enthusiasm in his profession and in the musical growth of Southern California he expects to return with many new ideas and plans for the growth of the Music Teachers' Association, the Bach School of Music, of which he is the director, and also for the advancement of musical matters in Southern California. Mrs. Pierce expects to take up special work in dramatics in New York.

In Sergei Klibansky's summer session for vocal pupils this teacher has been compelled to give a third course, instead of two, as planned. Many of the pupils are from the West and from the South, the majority being teachers themselves, who take this means of studying during their own vacation period. The following are the names of the summer students of this year: Elizabeth Coffey, Gertrude Ward, Francis Humphrey, Robert Mantell, Jr., Anna Kostalek, L. C. Green, Jack Sears, Adeline Moses, J. B. White, J. M. King, Mrs. G. E. Phinney, Walter Copeland, Garry McGarry, Lilian Greene, R. Schmoll, Jr., J. M. Sterhagen, B. Guevchenian, L. W. Kovebeck, Valerie Rottenwoehr, G. McCoy, B. L. Bower, Valeska Wagner, L. M. Prentice, Len Breckenridge, M. G. Heydon, Ellen Townsend, Elis Townsend, M. Louise Wagner, F. R. Meyer, Lalla B. Cannon, J. J. Stuyen, P. F. Ulmer, R. M. Schuster, B. Wolff, H. H. Bouven, Rene Whipple and Jean V. Cooper.

"CADMAN DAY" AT SAN DIEGO FAIR

Composer, Princess Tsianina and and Gotthelf Heard—Reception to Carl Busch

SAN DIEGO, CAL., July 12.—The past week has been full to overflowing with rich musical treats. Charles Wakefield Cadman, Princess Tsianina, the Indian singer, and Claude Gotthelf, pianist, visited us, coming here from the music convention held in Los Angeles. Their day at the Exposition was one of profound pleasure both for visitors and those who entertained. Cadman was one of the most enthusiastic sight-seers the exposition has yet entertained, and Gotthelf was a good second. Tuesday evening, July 6, the three gave a delightful program. It was the first time that piano solo numbers had been tried at the great organ pavilion, but the results were so good that other pianists will be asked to appear there. Mr. Gotthelf appeared to splendid advantage, using the last movement of Cadman's new Sonata in A Major. It was received splendidly, and both composer and performer were heartily congratulated. As an encore Mr. Gotthelf gave Liszt's Hungarian Rhapsodie, No. VI., in masterful manner. Princess Tsianina was as attractive as ever and Cadman's songs given by her were charmingly accompanied by the composer himself.

Following these celebrities came Alexander P. Gray of Illinois, the young baritone who was one of the artist-winners of the Federation Convention. Mr. Gray possesses an admirable stage presence, and to this are added a delicious tone quality, clear enunciation and artistic interpretation, with an amazing breath control.

Dr. Humphrey J. Stewart is spending his vacation in San Francisco. During his absence several out-of-town artists will preside at the outdoor organ at the exposition. The first of these, Warren D. Allen of the University of the Pacific at San José, appeared jointly with Alexander P. Gray. Mr. Allen was a surprise to everyone. He is a very young man and plays charmingly.

Following the afternoon recital, a reception was given at the Woman's Headquarters of the exposition for Carl Busch, noted symphony conductor of the Kansas City organization. During the hour Master Wesley Peterson, a ten-year-old pianist, played Grieg's Norwegian Wedding March. He had never appeared to such advantage here before. He is the pupil of Mrs. Florence Schinkel Gray, one of San Diego's best known teachers, accompanists and soloists. Mrs. Gray will accompany Marcella Craft at the concert of the latter here July 14. Miss Craft arrived to-day. R. M. D.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Glenn, Wilfred.—Troy, Jan. 20; Lowell, Mass., Jan. 25.

Granville, Charles N.—Elizabethtown, Pa., July 24; Mahanoy City, Pa., July 26; Mount Carmel, Pa., July 27; Bloomsburg, Pa., July 28; Jersey Shore, Pa., July 29; Bellefonte, Pa., July 30; Picture Rocks, Pa., July 31; Dushmore, Pa., Aug. 2; Towanda, Pa., Aug. 3; Canton, Pa., Aug. 4; Wellsboro, Pa., Aug. 5; Westfield, Pa., Aug. 6; Galetton, Pa., Aug. 7; Port Allegheny, Pa., Aug. 9; Wallsville, N. J., Aug. 10; Bath, N. Y., Aug. 11; Penn Yan, N. Y., Aug. 12; Athens, Pa., Aug. 13; Owego, N. Y., Aug. 14; Susquehanna, Pa., Aug. 16; Port Jervis, N. Y., Aug. 17; Honesdale, Pa., Aug. 18; Carbondale, Pa., Aug. 19; Montrose, Pa., Aug. 20; Tunkhannock, Pa., Aug. 21; Nanticoke, Pa., Aug. 23; Stroudsburg, Pa., Aug. 24; Newton, N. J., Aug. 25; Hackettstown, N. J., Aug. 26; New Hope, Pa., Aug. 27.

Harrison, Charles.—November—tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.

Hartley, Laeta.—Manchester, Mass., Aug. 13; Boston (Boston Symphony Orchestra), Nov. 23; Fall River, Mass., Dec. 6; Boston (Boston Symphony Orchestra), Dec. 7.

Kaiser, Marie.—Chautauqua in August; Kansas, Mo., November tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.

Morrisey, Marie.—New York (Madison Square Garden), July 22; Southold, L. I., July 24-25; New York (Columbia University), Aug. 4, 6; Maplewood, N. J., Nov. 18; Bridgeport, Conn., Feb. 9.

Schutz, Christine.—Fremont, Ohio, Dec. 7.

Wakefield, Henriette.—Rochester, Nov. 16; New York (Oratorio Society), Dec. 28-30.

MRS. BUTLER'S ACTIVITIES

Popular Chicago Soprano Plans Season of Diverse Duties

CHICAGO, ILL., July 6.—Mrs. Hanna Butler, the Chicago soprano, has planned a busy summer season. She will spend four weeks at the Ludington (Mich.) Chautauqua and then will go to the Owsley Camp in Lion Mountain, N. Y., where Miss Bentley's dancing class will give a summer course in eurythmic dancing.

Mrs. Butler has had excellent training, among her teachers having been Etelka Gerster, Nicholas Kempner, George Ferguson and Von Zur Muhlen. She speaks particularly of her work done with the last named, in German song interpretation. While Mrs. Butler has made many concert appearances she has had marked success with her teaching. Her magnetic personality and her natural charm of manner endear her at once to her students, and her intellectual knowledge of her subject is said to produce admirable results in her teaching. "When I return to Chicago about the first of October," said Mrs. Butler, "I will begin arranging my concert programs for the coming season, and a large share of them will be devoted to the interpretation of the newer French répertoire. I have already selected many of the songs of Fauré, Vidal, Debussy, Godard, Bachelet and Charpentier."

Her taste, however, is eclectic, in that it embraces songs from all schools, and at a recent recital which she gave in John Knowles Paine Concert Hall at Harvard University in Cambridge, Mass., Mrs. Butler's program contained, besides the works of the French composers mentioned above, *lieder* by Strauss, Brahms and Wolf, Russian and Scandinavian songs and two of John Alden Carpenter's songs from his cycle, "Gitanjali." Her success at the university was so pronounced that W. R. Spalding, head of the music department of the University, in a letter to her, con-

Wells, John Barnes.—Spring Lake, N. J., July 27; Cobleskill, N. Y., Aug. 13; Washington, Conn., Aug. 28.

Orchestras, Quartets, Choruses, Etc.

Boston Sextette Club.—Greenleaf, Kan., July 24; Osborne, Kan., July 25; Stockton, Kan., July 26; Phillipsburg, Kan., July 27; Mankato, Kan., July 28; Lebanon, Kan., July 29; Red Cloud, Neb., July 30; Hastings, Neb., July 31; Holdredge, Aug. 1; Kearney, Aug. 2; David City, Aug. 3; Albion, Aug. 4; Noligh, Aug. 5; Norfolk, Aug. 6; Randolph, Aug. 7; Lyons, Aug. 8; Tekamah, Aug. 9; Missouri Valley, Iowa, Aug. 10; Dunlap, Iowa, Aug. 11; Vielisca, Iowa, Aug. 12; Creston, Iowa, Aug. 13; Bedford, Aug. 14; Knoxville, Iowa, Aug. 15; Chariton, Iowa, Aug. 16; Kewanee, Ill., Aug. 17; Buchanan, Mich., Aug. 18; Paw Paw, Mich., Aug. 19; Three Rivers, Aug. 20; Marcellus, Aug. 21; Hillsdale, Aug. 22; Albion, Aug. 23; Oxford, Aug. 24; Metamora, Ohio, Aug. 25.

Boston Symphony Sextet.—Wausau, July 24, 25; Ludington, Mich., July 27, 28; Bay View, Mich., July 29, 30; Charleston, Ill., Aug. 1; Rushville, Ind., Aug. 4; Wooster, Ohio, Aug. 5; Cadiz, Ohio, Aug. 6; Columbus, Ind., Aug. 7, 8; Winona Lake, Ind., Aug. 9; Shelbyville, Ill., Aug. 10, 11; Dixon, Ill., Aug. 12, 13; Farmington, Iowa, Aug. 14, 15; Fairfield, Iowa, Aug. 16, 17; Clarinda, Iowa, Aug. 18, 19; Nebraska City, Neb., Aug. 22; King City, Mo., Aug. 23, 24; Windsor, Mo., Aug. 26, 27; Plattsburgh, Mo., Aug. 28, 29.

Gamble Concert Party.—Falls City, Neb., July 24; Phillipsburg, Kan., July 30; Holdredge, Neb., Aug. 2.

Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra), Washington, Kan.; Hayes, Kan.

Sousa and His Band.—Portland, Ore., July 25 and 26; Tacoma, Wash., July 27 and 28; Seattle, Wash., July 29, 30 and 31; Spokane, Wash., Aug. 1 to 8; Minneapolis, Minn., Aug. 11; St. Paul, Minn., Aug. 12; Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

Tollefson Trio.—Round Lake, N. Y., Aug. 6, 7.

gratulated her upon the showing she made there.

Mrs. Butler intends next season to



Mrs. Hanna Butler, Prominent Chicago Soprano

make many public appearances throughout the country and also will be heard in recital in Chicago.

MAURICE ROSENFIELD.

CANADIAN TOUR FOR MABEL BEDDOE, POPULAR CONTRALTO



Mabel Beddoe, Contralto

Mabel Beddoe, the popular contralto, is at Lake Muskoka, Canada, and will not return until late in September. Miss Beddoe will probably make a two weeks' tour of Canada, which is her native country. She is the contralto in the Sterling Quartet, which also includes Edna Fawcett Sterling, soprano; Frederick Vette, tenor, and George Downing, basso.



Florence de Courcy Browne

Florence de Courcy Browne, died on July 13 at the Sloan Hospital, New York, after an operation. Educated for the opera, she studied under Jean de Reszke and made her first appearance in Paris in "Salomé," with Mary Garden. Later she became a member of the Boston Opera Company and also sang with success at many concerts in New York. Florence Todd was Mrs. Browne's maiden name, and she was born in New Orleans. The burial took place in Baltimore. Mrs. Browne is survived by her husband, de Courcy Bettingfield Browne.

Prof. George William Ulrich

Prof. George William Ulrich, a retired composer and piano teacher, and at one time a member of the New York Arion Society and of the German Liederkranz, died on July 14 at the home of his daughter, 2901 Clarendon Road, Flatbush, in his seventy-eighth year. He was born and educated in Germany. He is survived by three sons and a daughter.

Prof. Francesco Fanciulli

Prof. Francesco Fanciulli, musical director and composer and famous as the conductor of the United States Marine Band from 1893 to 1898, died on July 17 in the German Hospital in New York, following an operation. He had been ill several months. He was sixty-two years old.

Professor Fanciulli was born in Port St. Stephen, Tuscany, in 1853, and was the son of Alexander and Julia (Lubrano) Fanciulli. He studied in the conservatory at Florence and later conducted grand opera there in several theaters. In 1876 he came to this country, gave instruction in vocal music and filled the post of organist in several Roman Catholic churches, besides conducting the amateur orchestra of the Mozart Musical Union. He married Amanda Schile of New York in 1882 and soon after that was a conductor of grand opera in Bos-

ton. He became an American citizen and frequently referred with much pride to his Americanism.

John Philip Sousa retired as leader of the Marine Band in Washington in 1892 and Fanciulli became his successor, serving from 1893 to 1898 and gaining international repute. His leadership was taken from him when, at the inauguration of President McKinley, he questioned the right of Lieutenant Draper of the Marine Corps to change the musical program. He was court-martialed and dismissed, but Theodore Roosevelt, then Assistant Secretary of the Navy, reversed the verdict and vindicated the bandmaster.

Soon thereafter Professor Fanciulli became leader of the Seventy-first Regiment Band in New York, continuing in that position until 1904, when he organized his own band, with which he has toured the world. In the five seasons of concerts which he gave in Central Park he did an important service to New York. He was the bandmaster for years at every important public occasion in New York.

Fanciulli shone in various ways as a composer. On his voyage to America as a young man he wrote "The Voyage of Columbus," which the late Patrick S. Gilmore called a wonderful piece of descriptive writing. Other earlier compositions of Fanciulli's linked with Gilmore's fame as a conductor were: "A Trip to Manhattan Beach," "Trip to Mars," "Gilmore's Band Tour of the Nations" and "The National Patrol." Friends of Fanciulli rely upon five operas which he wrote to assure his future fame. None of these operas has thus far been produced. His grand operas are "Priscilla," based on Longfellow's "Courtship of Miles Standish"; "Malinche," which concerns Cortez's conquest of Mexico, and an Italian opera, "Gabriel di Montgomery." There are also two comic operas, "The Maid of Paradise" and "The Interpreter," and, in addition, there is an unfinished symphony, besides a large library of minor compositions. Fanciulli's marches won widespread popularity and he was also known as a composer of religious and choral works.

Professor Fanciulli was a member of the Musicians' Club and of the New York Press Club. He lived with his family at 128 West Fifty-eighth Street. His widow, two sons and a daughter survive him. Funeral services were held last Tuesday in the Church of St. Paul the Apostle and burial was in the family vault at Woodlawn Cemetery.

Richard Talbot Tindale

Richard Talbot Tindale, president of the Tindale Music Cabinet Company and only son of J. L. Tindale of G. Schirmer, Inc., was drowned on July 15 while bathing off Valentine Point, Jamaica Bay, L. I., in company with his father-in-law, Mr. Nesmith. On leaving their boat, which was anchored, the swimmers were at once carried away by the force of the tide and a strong undertow. In their efforts to swim against the tide, they became exhausted, and while Mr. Nesmith, the better swimmer of the two, was supporting his son-in-law, the latter was suddenly seized with a cramp, loosened his hold and sank before assistance could reach him.

Funeral services were held at his home in Bayside last Sunday. Among those present was Rudolph E. Schirmer, president of G. Schirmer, Inc. Mr. Tindale leaves a wife and three children.

RICHARD TALBOT TINDALE IN MEMORIAM

In view of the recent untimely passing away of Richard Talbot Tindale, which has been such a shock to all who knew him, some tribute of affectionate appreciation of his character and qualities in MUSICAL AMERICA may be considered his due, as one whose activities have benefited music and musicians in a directly practical manner.

The energy, perseverance and infinite capacity for taking pains, which brought him assured success in his chosen field of business endeavor, were paired with those qualities of undeviating rectitude, kindness and consideration which endeared him to all with whom he came in contact.

He commanded the esteem and regard of a wide circle of acquaintances, and those who stood close to him loved him. He lived in accord with that harmony of "the curiosity for truth, the instinct for beauty and the impulse for doing right," which make life worth living, not only for one's own sake, but for that of others. And for this reason he will not be forgotten by those by whom he was held dear.

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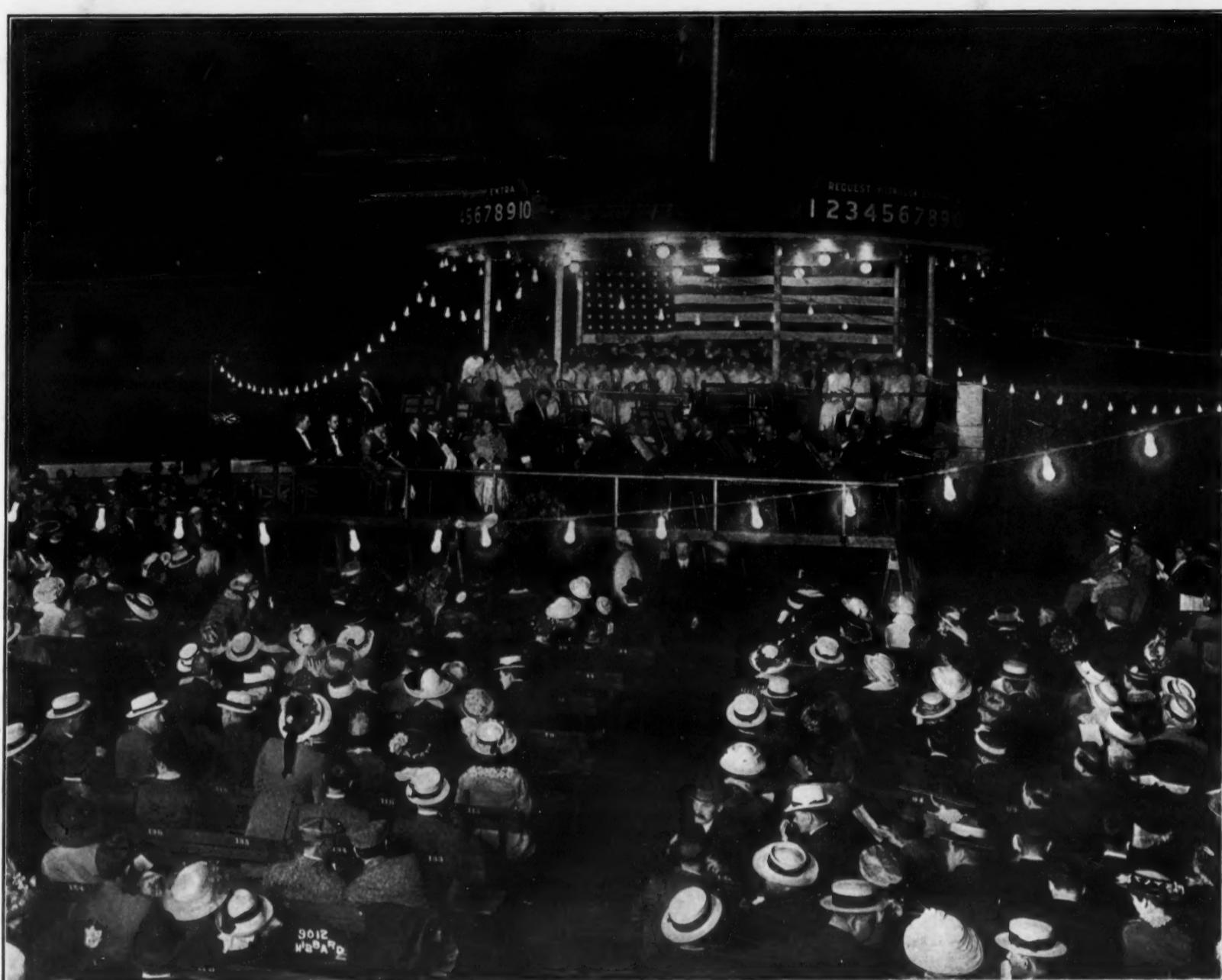
Successful "Opera Nights" at Lake Harriet Looked Upon in That Light—Excerpts from Three Wagner Operas Presented in the Latest Performance, Under City's Auspices

MINNEAPOLIS, July 14.—A concert performance of excerpts from the Wagner operas, "Lohengrin," "Tannhäuser" and "The Flying Dutchman," by chorus of mixed voices, orchestra and soloists, under the direction of Joseph Sainton, at the Lake Harriet Roof Garden, Friday night, was attended by a large audience. These "opera nights" at Lake Harriet are looked upon as prophetic of municipal grand opera in Minneapolis. Those guiding the enterprise point to the fact that the beginnings of the Minneapolis Symphony Orchestra were as modest, and hope runs high for the full fruition of this newer venture.

Conductor Sainton is proving his fitness for leadership in the movement. His patience in meeting the conditions incident to the beginnings of things, his dignified mastery in a trying situation, were pronouncedly in evidence last Friday night. Dr. Edmond Kraus who, as a newcomer, is enjoying much favorable distinction in Minneapolis and who has been engaged for all the tenor arias used on the operatic programs, was out of voice, suffering from hoarseness. Moreover, in essaying the "Swan Song" and "Lohengrin's Narrative," without the score, it would seem that his memory failed him. Repeated efforts by the orchestra failed to set him right, but Mr. Sainton was able gracefully to conduct the orchestra to a favorable close.

In "Siegmund's Love Song," Dr. Kraus redeemed himself in the eyes of many admiring friends, although the lyric quality of the beautiful melody was sacrificed to the tenor's prevailing dramatic tendency.

Mme. Gjertsen-Bessesen sang with full command of the routine of the experienced opera singer. Her numbers were the "Dich Theure Halle" from "Tannhäuser" and "Senta's Ballad" from "The Flying Dutchman," which she sang in a voice that carried well and with authoritative style. The orchestra did well in



Lake Harriet Roof Garden, Where the Al Fresco "Opera Night" Performances Are Given in Minneapolis. The Picture Shows the Pavilion, Chorus, Orchestra, Conductor Sainton (center, front of platform, standing, looking over the rail) and Small Portion of a Large Audience

its part in the "Introduction to the Third Act and Bridal Chorus from "Lohengrin" and in supporting the "Spinning Chorus" from "The Flying Dutchman" and "Hail Bright Abode" from "Tannhäuser."

The program began with the singing of "America" by chorus and audience. "The Star-Spangled Banner" preceded the intermission, after which Mr. Sainton conducted the orchestra in a per-

formance of Tschaikowsky's overture, "1812," the "Fantasia," "Madama Butterly," the Waltz Suite, "Lysistrata," by Paul Lincke, and Sousa's March, "Stars and Stripes Forever." F. L. C. B.

spondent of the *Sun* seemed to express the common view in a letter to that paper.

"All American patriots must commend the efforts made to prevent the performance of German operas next season," he wrote. "The action of the boxholders of the Metropolitan Opera House in that respect is to be commended. The only trouble is that it does not go far enough; the same intelligence that evolved this plan should manifest itself by prohibiting the use of German fried potatoes and should insist that children who are unpatriotic enough to contract German measles should be promptly deported; the drinking of beer or the eating of sauerkraut should be punished as treason."

A German opera that the Metropolitan will produce next season as a semi-novelty is Hermann Goetz's "The Taming of the Shrew," which has not been heard here since Theodore Thomas presented

it at the Academy of Music. This has been on the Metropolitan's list of probable productions for some time and Berlin dispatches of July 19 stated definitely that it would be produced next season.

Seven-Year-Old Pianist of San Antonio Plays Waltz of Her Own

SAN ANTONIO, TEX., July 14.—Helen Gugenheim, a seven-year-old piano pupil of Cosby Dansby Morris, recently appeared in recital here. She played especially well the "Happy Farmer," by Schumann, and "The Sand Man," composed by Mrs. Morris and dedicated to herself. She also played a Little Waltz of her own, composed without any assistance from her teacher.

Harry Lauder's pipers are said to have accomplished excellent results in the cause of recruiting in England and Scotland.

WILL NOT BANISH GERMAN OPERAS

A Formal Denial from the Metropolitan—Report Generally Ridiculed

"In the New York *Sun* of Wednesday, July 14, there appeared an article to the effect that efforts were being made to eliminate the German operas from the stage of the Metropolitan Opera House. The management will esteem it a favor if you will be kind enough to state through the columns of your paper that there is no foundation whatever in the report above referred to and that German opera will have next season the same place in the répertoire of the Metropolitan Opera Company as usual."

The foregoing communication, signed by John Brown, business comptroller of the Metropolitan Opera Company, would seem to discount the report that some of the boxholders at the Metropolitan have been campaigning in the fashionable summer resorts to banish German opera. If there has been such a movement, there is no prospect that it will be carried to success. It is regarded as certain that General Manager Gatti-Casazza would refuse to countenance it.

In the press and among operagoers in general, ridicule has followed the suggestion contained in the *Sun* article referred to. Even in the event of war with Germany the opinion seems to be that the situation would be unchanged, for the United States would be fighting the methods of German imperialism and not German music. A satirical corre-

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